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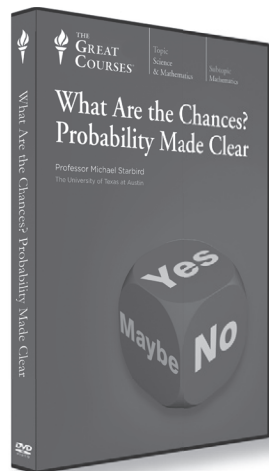
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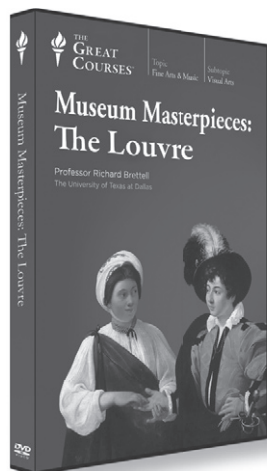


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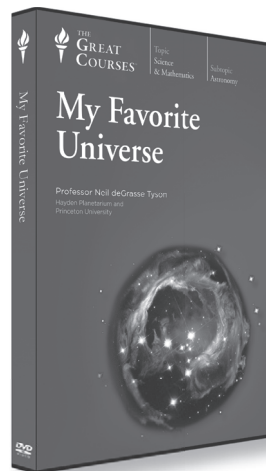
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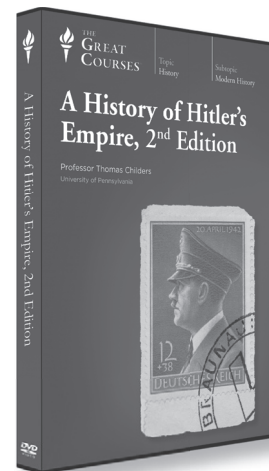
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The National Priorities Project puts the current cumulative cost of the Afghan war to California taxpayers at \$48.5 billion.

EDITORS NOTES

Tim Redmond
tredmond@sfbg.com

Calling for painful spending cuts, it turns out, is the easy part. Calling for relatively painless tax increases requires real political courage.
— The New York Times, March 13

The Times is hardly a crazy socialist rag; it's always been the voice of the establishment, more Democrat than Republican but never even close to radical. The Gray Lady certainly can't be accused of fomenting class warfare.

But in a calm, measured tone this week, the paper made the exact point about New York State that some of us whose politics lean a bit more to the left have been making about San Francisco.

The governor of New York, Andrew Cuomo, has presented the state Legislature with an all-cuts budget. The Times suggests that the wealthier residents of the state should share just a small amount of the economic pain. Extending a surtax on high earners would be more than tolerable, the paper notes:

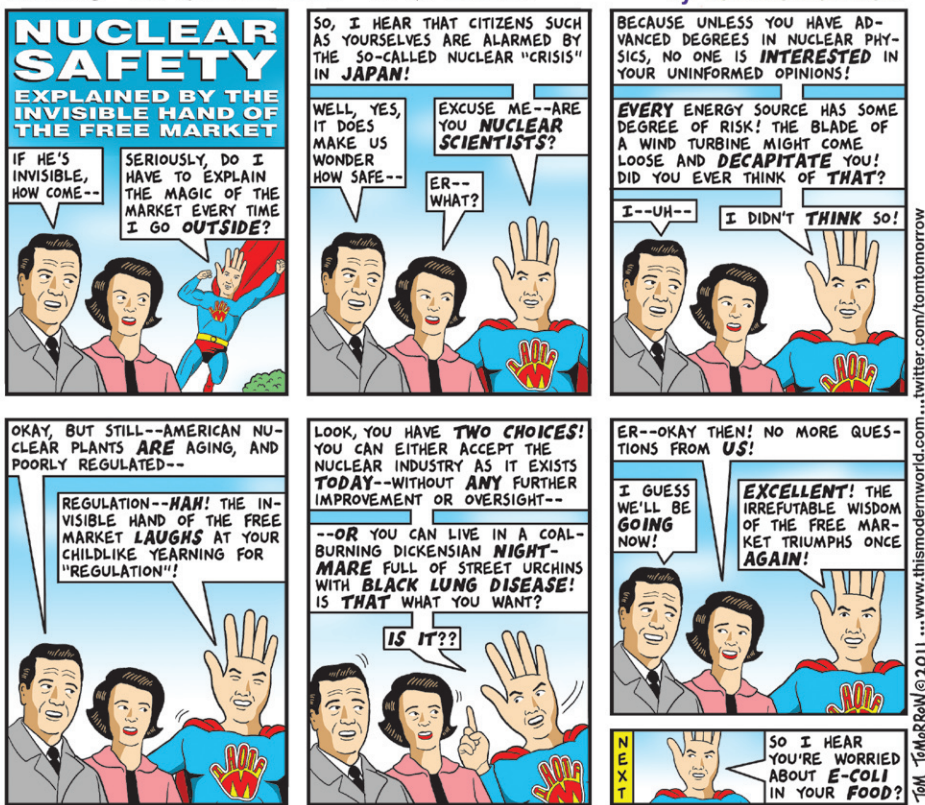
"A couple with \$350,000 in taxable income would simply continue to pay an extra \$3,500; a couple with taxable income of \$1.5 million would continue to pay \$31,800 more. Those payments would be more than offset by the federal tax breaks those same taxpayers got with the recent renewal of the Bush-era tax cuts."

Of course, in New York, as here, those state tax payments are deductible from the already-too-low federal income taxes the rich are paying.

It's too much to ask that the San Francisco Chronicle pick up that line; the Chron, out here on the Left Coast, is far more conservative than the stodgy old Times. But you'd think that in a city where Republican voter registration is below 10 percent, that local officials — including a mayor who calls himself "progressive" — would be able to go at least as far as a moderate national newspaper.

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD



Shut down Diablo Canyon

EDITORIAL The six-unit Fukushima Dai-ichi nuclear power plant was designed to withstand the strongest earthquake that geologists said could reasonably be predicted for the region near northern Japan. It was designed to withstand the largest tsunami that the experts expected. It had triple backups to keep the reactor cores cool in the event of a natural disaster.

But, as is often the case with spectacular catastrophes, nothing went according to plan. The earthquake was far stronger than anyone figured was possible. The combination of the flooding and the shaking overwhelmed all of the emergency systems. The radiation releases are already severe enough to cause significant casualties — in the best case scenario, the danger already far exceeds that of the Three Mile Island fiasco. In a wide array of worst outcomes, large geo-

graphical areas could be uninhabitable for hundreds of years — and 39 million people living in and around Tokyo could be at risk.

The news comes just as Pacific Gas and Electric Co. has been asking state and federal regulators for permission to renew its operating licenses for the two reactors at the Diablo Canyon plant. The licenses expire in 2024 and 2025, but the utility wants to front-load the process and get approval quickly to operate the plant for another 20 years.

That's a bad idea on so many levels it's hard to know where to start.

The plant sits almost on top of the Hosgri Fault, which has the same dangerous characteristics as the fault outside of Sendai, Japan. And geologists just discovered another fault running 300 yards from the plant gates. PG&E says the plant is designed to handle a 7.5-level earthquake, which is the greatest tremor

anyone can foresee for those faults. Remember: nobody thought the 9.0 Japan quake was possible either. The truth is, even the best experts are only making guesses.

Then there's the fact that Diablo continues to generate, and accumulate, highly radioactive waste — and there's no place to put it. So spent fuel rods containing plutonium (among the most toxic substances on earth) sit in the bottom of a glorified swimming pool — which, the utility's experts tell us, is perfectly safe. (Remember: executives at the Tokyo Electric Power Company said the same thing about the waste material at Fukushima Dai-ichi.)

The reactors were designed to last 30 years; the relicense would push their lifespan far beyond that, increasing the likelihood of an accident. And the company has

Sacramento needs a foreign policy

By Tom Gallagher

OPINION "The country is rich, but not so rich as we have been led to believe. The choice to do one thing may preclude another. In short, we are entering an era of limits."

Presidential candidate Jerry Brown said that in 1976. Thirty five years later, second-time-around Gov. Jerry Brown has a profound opportunity to finish the thought — by pointing out that we can no longer afford follies like the Afghanistan war.

Any reluctance Brown might feel about discussing foreign policy — an area of responsibility clearly not assigned to the states by the founding fathers, or anyone else's fathers — must be weighed against his understanding that when it comes to budget matters, the buck stops at the California statehouse — and the other 49 state houses. The feds can print money, but the states can't.

California famously faces an immediate budget deficit in the \$25 billion range. This, while the federal government burns through taxpayers' money on a war that even Secretary of Defense Robert Gates acknowledges as insane. He recently told an audience of West Point cadets: "In my opinion, any future defense secretary who advises the president to again send a big American land army into Asia or into the Middle East or Africa should 'have his head examined,' as General MacArthur so delicately put it."

The National Priorities Project puts the current cumulative cost of the war to California taxpayers at \$48.5 billion. The \$110 billion Washington plans on spending in the upcoming year pencils out to another \$14 billion from California

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EDITOR'S NOTES

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Because the argument is pretty simple and basic.

Cuts in public services fall hardest on the poor and middle class. Families that can afford to join a private club don't have to worry when hours at the city pools are cut back; their kids learn to swim anyway. People with good health insurance can try to ignore the conditions at San Francisco General Hospital. Private school parents think the size of classrooms in the public schools isn't a big factor in their lives.

But it all comes back to haunt us, every one of us, in this city. When the number of beds in General's psych ward is cut from 80 to 20, more people with severe mental illness are out on the streets. Cutting public schools not only makes class divisions more deeply entrenched, it damages the city's economy.

As the Times says, painful cuts are easy. Taxing the rich never seems to be on the table. **SFBG**

DIABLO CANYON

CONT>>

a long history of safety problems, human error, and outright lies. (Remember: these are the same folks who said the pipelines under San Bruno were safe.)

Let's face it: There's no possible way for anyone to be certain that the plant isn't vulnerable to an unexpectedly strong earthquake. And the damage that of a serious accident to a nuclear plant 150 miles north of Los Angeles could cause is incalculable.

PG&E has asked the California Public Utilities Commission to allow it to charge ratepayers \$85 million for relicensing studies. State Sen. Sam Blakeslee (R-San Luis Obispo), a research geophysicist with a doctorate in earthquake studies, wants PG&E to conduct extensive tests on the new fault before applying for new licenses. That's a start, but it's nowhere near enough.

This plant should never have been built, and California is lucky that it's survived so far. The quake in Japan is a harsh reminder of how inherently dangerous nuclear power is — particularly in densely populated areas. The CPUC should refuse to allocate a penny for anything except a study on how quickly the plant can be shut down, for good. **SFBG**

CALIFORNIA

CONT>>

taxpayers, while they deal with what the California Legislative Analyst's Office estimates will be an annual \$20 billion state budget shortfall through 2015-16.

Brown, then, has everything to gain from a serious domestic redirection of funds now squandered in this war, yet runs little risk in going out front for a national movement in that direction. After all, it's not just Robert Gates having second thoughts: A CNN poll found the U.S. population opposing the war by a 63 percent to 35 percent margin last December. Last month, 24 of the 53 members of the California congressional delegation voted in favor of a budget amendment to cut all but \$10 billion of the war's funding, with the remaining money to be used to withdraw troops. (Jackie Speier voted for; Nancy Pelosi against.) The California Democratic Party called for "a timetable for withdrawal of our military personnel" well over a year ago, and last month the Democratic National Committee told the president to get a move on in ending this war.

When Brown first became governor, best-selling author Alvin Toffler's *Future Shock* had posed the question of whether the country was suffering from too much change, too fast — a type of thinking the new governor appeared very much in tune with. In the interim, Naomi Klein has written a less known but probably more important book called *The Shock Doctrine*. New York Times columnist Paul Krugman describes the "shock doctrine" as an ongoing effort to exploit "crises to push through an agenda that has nothing to do with resolving those crises, and everything to do with imposing" a "vision of a harsher, more unequal, less democratic society."

As the governor of the largest state in the union, with the nation's biggest deficit, Jerry Brown is in a unique position to influence the national debate by simply pointing out the elephant in the room: A healthy portion of the nation's economic crisis will melt away if we will just do today what the secretary of defense says we should do tomorrow — get out of Afghanistan. **SFBG**

Former Massachusetts state legislator Tom Gallagher is a San Francisco writer and activist.

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THE SAN FRANCISCO BAY GUARDIAN NEWS

Smart meters, stupid company

Customers, consultant, and consumer groups fault PG&E for ignoring growing concerns

By Heather Mack
news@sfbg.com

Smart meters seemed like a good idea at first glance — a little wireless device that, unlike its dumb analogous predecessor, would track precise readings of household energy usage in real time, identifying wasteful activities and helping consumers make informed choices about conservation and consumption.

Considered a crucial first step in enabling a smart grid that would modernize the existing power grid for the information age, the technology was touted as offering potential benefits such as cheaper service, fewer new power plants and transmission lines, cleaner air, and more reliable services.

But Pacific Gas & Electric Co.'s \$2.2 billion program for installing smart meters has now become the subject of caustic criticism by thousands of customers and activists as the culprit for skyrocketing rates, adverse health effects, and threats to privacy.

Since deployment began in California in 2009, consumers have mobilized to halt the spread of the devices, demanding further studies of the technology and options for those who don't want to join the rush toward a wireless world. Thirty-three local governments have called

for moratoriums on the installation of the devices.

The California Public Utilities Commission, which in 2006 authorized the state's investor-owned utility companies to install more than 10 million meters in California, has done little to quell the storm of protests and concerns. But that began to change March 10 when CPUC President Michael Peevey announced that the agency would require PG&E to develop an opt-out proposal for consumers within two weeks.

Prefacing the decision with an observation that almost every speaker against smart meters the CPUC heard from was a PG&E customer, Peevey called out Northern California residents as the main opponents to the program.

"I am directing PG&E to prepare a proposal for our consideration that will allow some form of opt-out for customers who object to these devices, at a reasonable cost to be paid by the customers who choose to opt-out," Peevey said at the hearing. "Obviously I cannot prejudge how this commission will evaluate any such proposal by PG&E, nor can I predict what PG&E itself will propose. But I think it's clear the time has come for some kind of movement in the direction of customer opt-outs."

But the announcement did little

to quell the opposition by the scores of customers, local governments, health professionals, and advocacy groups that claim it undercuts the true concerns while simultaneously opening another avenue the utility behemoth could profit from.

"Admitting to the problem is the first step to resolving it," says Joshua Hart, executive director of grassroots organization Stop Smart Meters!, which has been at the forefront of the rebellion. "But we obviously think a ton of things were left out of this."

The makeup of the meter haters spans interests and ideals, from Tea Party conservatives to liberal environmentalists. Their unifying trenchant criticism of Peevey, who was president of Edison International and Southern California Edison Company until 1995, has only increased with each meter installed. PG&E has already replaced 74 percent of its analog electrical meters and 83 percent of its gas meters.

Resolutions critical of PG&E's smart meter deployment have been passed by many Bay Area cities and the counties of Santa Cruz and San Luis Obispo. Assemblymember Jared Huffman (D-San Rafael) introduced a bill in December 2010 that would create a statewide system for opting out.

Although PG&E officials didn't return repeated Guardian calls about



Josh Hart and his Stop Smart Meters! group protests outside a recent California Public Utilities Commission meeting.

PHOTO COURTESY OF STOP SMART METERS!

the controversy, they have told other media outlets that the meters are completely safe and installation is continuing as scheduled, despite the growing furor.

BABY STEPS

A total of 670,000 meters are planned for San Francisco, and installation has already begun in the Marina and Richmond dis-

tricts, much to the dismay of many residents. During a series of public meetings at the CPUC since 2010, dozens of people regularly line up to ask for alternative options and conclusive, third-party studies on the technology.

Speakers mainly consist of those claiming to suffer from exposure to electromagnetic fields, a condition

CONTINUES ON PAGE 10 >>



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Pacific Gas & Electric Co.'s \$2.2 billion program for installing smart meters has become the subject of caustic criticism.

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ALERTS

By Jackie Andrews
alert@sfbg.com

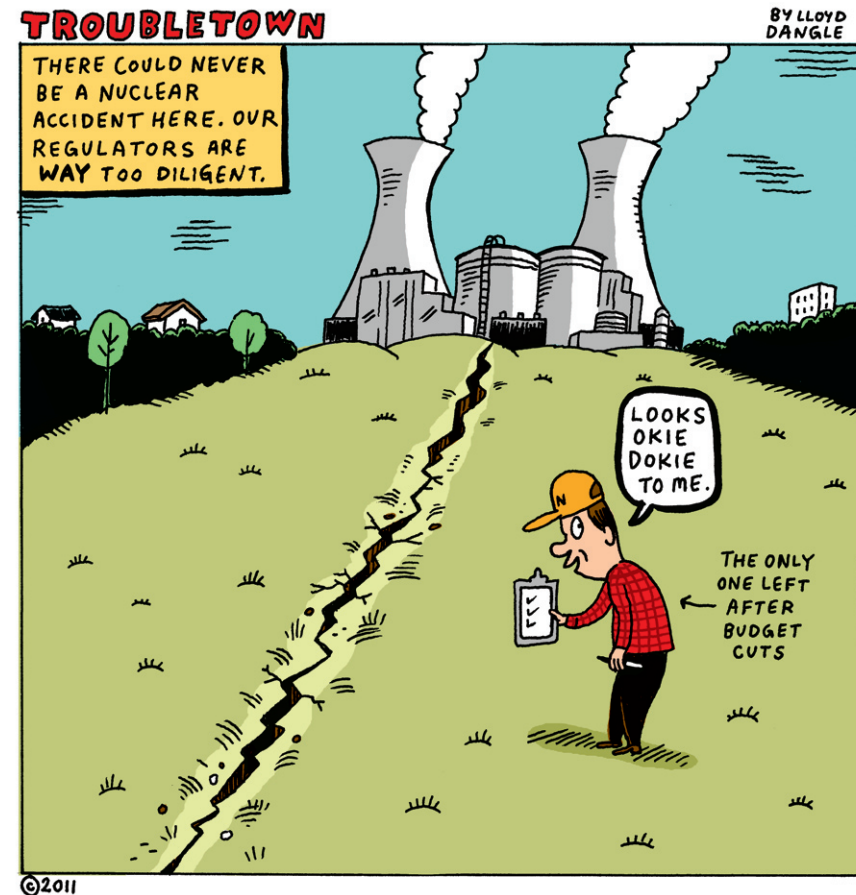
WEDNESDAY,
MARCH 23

Margaret Randall gets radical
Author, activist, and poet Margaret Randall talks with historian Roxanne Dunbar-Ortiz and reads from her book *To Change the World: My Years in Cuba*. Randall will discuss her life in Cuba during the 1970s and the relationship between women's liberation and other revolutionary movements. No need to get a sitter for this event — childcare is provided by request.
7–9 p.m., \$15
La Pena Cultural Center
3105 Shattuck, Berk.
www.lapena.org

THURSDAY,
MARCH 24

An evening with Michael Pollan
Journalist Michael Pollan, best-selling author of *The Omnivore's Dilemma*, explains how food policy is a cornerstone of the three major crises facing our society: energy, climate, and healthcare. He proposes a "Sun Food Agenda" that involves change at the level of the farm, marketplace, and culture to improve our health, reduce dependence on fossil fuels, and help redirect climate change. The event benefits Marin Organic.
7–8 p.m., \$20–\$75
Marin Center
10 Avenue of the Flags, San Rafael
www.marincenter.org
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Government surveillance in a digital world
Explore law and technology of digital surveillance in the United States with the Electronic Frontier Foundation, whose representatives explain how digital technology is changing the way we communicate and interact, often resulting in the unprecedented exposure of our personal details.
7 p.m., \$5–\$10
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SUNDAY, MARCH 27

Benefit for Lyon Martin
Help raise money for Lyon Martin Health Services, the only community clinic in California that emphasizes queer women and transgender healthcare, at a fundraiser and party featuring an art auction, good music, friendly faces, and fun. Proceeds go straight to Lyon Martin.
1–3 p.m., \$10–\$100 donation
El Rio
3158 Mission, SF
www.lyon-martin.org

SATURDAY, MARCH 26

Fundraiser for Peace and Justice Center
Help raise money for the Mount Diablo Peace and Justice Center at this live, silent auction for art, fine jewelry, weekend getaways, and more. Help the center continue to offer cultural programs to the Bay Area for a 43rd year.
11 a.m.–3 p.m., \$5–\$10 suggested donation
St. Paul's Episcopal Church
1924 Trinity, Walnut Creek
www.mtdpc.org

TUESDAY, MARCH 29

Cesar Chavez celebration
Enjoy a day of performances,

spoken word, and live music to celebrate the legacy of Cesar Chavez and the United Farm Workers. On the bill are Nina Serrano, Makru, Capolera UCA, Cuahlti Mitotiani Mexico, and much more. BAHIA, Just Food, and others will also be on hand to provide information about green living.
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POLITICS

Coverage from Oakland journalist Chauncey Bailey's murder trial, plus more reasons to hope and despair as things get crazy in this world of ours



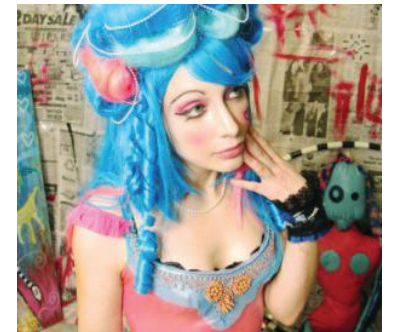
NOISE

Get real jealous of Mirissa and Matt's trip to SXSW — sick after-party shots included. Plus, our take on Denver's Wovenhand and other local bands



PIXEL VISION

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Meters CONT.

known as electrohypersensitivity (EHS) that causes headaches, nausea, fatigue, and ringing in the ears. Sufferers liken themselves to canaries in coal mines and say smart meters are just one aspect of larger problem: understudied, overhyped wireless technology.

“The bottom line is it’s a debacle that been rolled out without any public input, without any long-term study,” Hart said. “This is the wireless technology industry being too greedy and going too far.”

Smart meters emit less powerful electromagnetic fields than many smart phones, but activists worry about the effects, both cumulative and on those with EHS, a condition recognized by the Swedish government. But here in the United States, few experts outside of holistic and alternative health circles take it seriously as a health threat.

Hart pointed to the recent publication of a study by the National Institutes of Health finding cell phone emissions affect brain activity, calling it the “smoking gun.” But most scientists found the report inconclusive about how that stimulation affects the brain.

Yet the activists have held regular protests lambasting PG&E for endangering their health and invading their privacy. “This is forced installation of untested devices on an unwilling public,” Carol Page of Marin County told us at a large Feb. 24 protest outside the CPUC meeting in San Francisco. “It’s time this commission stopped enabling and started regulating.”

CPUC officials have said there was no need for additional analysis of the program, arguing that the meters are safe and that installation is a routine procedure allowed under existing utility contracts.

But the venerable consumer watchdog The Utility Reform Network (TURN) has long-opposed the program, focusing primarily on its cost and privacy threats from the data that is being transmitted. Hundreds of customers have contacted TURN to complain about the meters, and the group says Peevey’s policy change misses the mark.

“It’s certainly a step in the right direction, but the devil is going to be in the details,” TURN spokesperson Mindy Spatt told us. “We would review any proposal to charge customers very carefully. We don’t want to see them have pay again.”

She said PG&E’s consumer outreach efforts have been “abysmal,” and TURN supports a moratorium on smart meter installation.

“We are not hearing from any people who are benefiting from it,” Spatt said. “We are hearing from people who are upset about it, and we remain unconvinced that these meters offer any benefits commensurate with their costs.”

TURN’s website offers a flyer that reads “Do Not Install,” which customers can print and place on their analog meter. Wellington Energy, the company performing installations, has respected the signs, Spatt said.

“The flyer is still getting tons and tons of play,” Spatt said. “PG&E has done nothing to address customers who say that the smart meter is unwanted and unwelcome. We are very anxious to see what sort of an opt-out they can offer.”

Although the flyer conveyed a direct message to utilities, some chose the more radical route of blocking installation physically. In January, two women, one a grandmother, were arrested in Rohnert Park for blocking a Wellington truck carrying a load of smart meters.

Sandi Maurer, founder of the EMF Safety Network, believes the movement from the CPUC falls short of taking real action addressing the threat of harmful electromagnetic frequencies to the environment and human health.

“We really need a moratorium while we study the health impacts and have evidentiary hearings where we could determine whether they are safe,” she said. In December 2010, the EMF Safety Network’s request for the CPUC to open an investigation into smart meters was denied.

CUSTOMER DISSERVICE

One smart meter claim the CPUC did investigate was the allegation that the new meters weren’t accurate, following up on more than 600 complaints from customers that their energy bills shot up after the new meters were installed.

The Structure Group, a Houston-based consulting company, tested 750 smart meters and 147 electromechanical meters and concluded that they worked fine. But the study also found that PG&E didn’t properly handle the complaints.

“PG&E’s process did not address the customer concerns associated with the new equipment and usage changes,” the report said. “Some customers interviewed during this

assessment did not consider their complaint resolved, despite indications from PG&E and the CPUC that the customer agreed with the resolution.”

As a demonstration of how the program could have been rolled out differently, one needs only to look up the road to Sacramento. The publicly owned Sacramento Municipal Utilities District has installed 184,000 meters and encountered little opposition.

“I’ve seen what’s happening in the Bay Area and we haven’t seen anything like that whatsoever,” SMUD spokesperson Chris Capra said. “I’m amazed at the difference in our customers compared with customers around the country.”

Capra credits the relative embrace of the meters to the method SMUD used to mobilize them. Before installing any meters, SMUD build its wireless network. Then SMUD installed 78,000 trial meters in two separate areas — one in close-quartered downtown and one in suburban areas — to see how the meters behaved under topographical and proximity challenges. Then it led the meters through automated trials doubled with traditional manual reads and found that they were 99 percent accurate.

“We wanted to be certain before we began with full deployment,” Capra said. “We had estimated reads, manual reads, and made sure everything is functional.”

But some problems go beyond customer service. Along with health and safety concerns, critics remain unconvinced that the smart meters live up to their purported benefits to consumers, even though they’re the ones paying for the program.

“If I wanted to monitor my usage, I could go buy an in-home electricity monitor myself and just plug it in,” Maurer said. “For utilities to say we absolutely need this technology to reduce energy costs is false.”

Privacy advocates warn the meters could erode the privacy of daily life unless regulators limit data collection and disclosure. In a joint filing in March 2010, the Center for Democracy and Technology and the Electronic Frontier Foundation urged the CPUC to adopt rules to protect consumer’s energy usage information.

“Smart meters generate more information in formats easier to share and analyze, which is part of the future of energy utilization,” said Jim Dempsey, vice president of pub-

lic policy at CDT. “That being said, some significant questions remain.”

Smart meters collect 750 to 3,000 data points a month per household. This detailed energy usage data can indicate whether someone is at home or out, how many people are in the house, and if they are using particular appliances. In effort to stave off data mining by marketers or hackers, CDT and EFF urged the CPUC to adopt comprehensive privacy standards for the collection, retention, use and disclosure of consumers’ household energy data.

Smart meters represent a worst case scenario in terms of security, Dempsey warned. Not only do they lack sufficient power to execute strong security software, they are easily accessible and installed in numbers large enough that a few may not be missed if they are stolen. The safest way to protect cyber security is to assume from the outset that they will be attacked.

“You are not going to stop technology and the benefits,” said Dempsey. “It’s hard to say we should not take advantage of something that gives us more information, but you need corresponding security. It’s not too late to adopt the privacy rules, and we certainly hope that the commission will do that soon.”

CDT and EFF say that utilities collecting the data from smart meters must set rules specifying in advance how data will be used. Disclosing information to marketers and government agencies should be restricted.

“Smart meters really do penetrate into the ways we live in ways that no other technology is doing now,” said Lee Tien, senior staff attorney at EFF. “It’s a special circumstance because there isn’t anything else like this that is in everyone’s home.”

STUDYING METERS

As opposition increased along with the installations, further requests for investigation into the program were filed. In July 2010, Huffman asked the California Center for Science and Technology to analyze whether the federal safety standards were sufficiently protective of public health, a move that was supported by fellow Assemblymember Bill Monning (D-Carmel) and the City of Mill Valley.

In December, Huffman also introduced Assembly Bill 37, directing the CPUC to offer an opt out alternative to customers who did not want smart meters and to disclose important information to the public.

However, like the ordinances passed throughout the state, the move was largely symbolic and wouldn’t be implemented until the time most installations would have been completed in 2012.

The report released by the CCST in January analyzed the threat posed by smart meters, concluding that additional research was needed to accurately gauge the potential threat and had found “no clear evidence that additional standards were needed to protect the public from smart meters or other common household devices.”

The report has since served as a reference point for both PG&E and the CPUC as evidence of safety of the meters. Nevertheless, consumer groups dispute the findings.

“We need investigations from a truly independent third party, not an industry-promoting group hired by PG&E,” Maurer said. “We need evidentiary hearings on the health impacts of microwave facilities. Every time someone buys a new wireless router on a cell phone, it’s a drop in the bucket of more wireless technology. But [with smart meters] we’re talking about a massive increase of the density of these wireless emissions.”

The CPUC’s Division of Ratepayer Advocates was also unconvinced by the CCST’s conclusion. It noticed that the report did not fully explore issues related to cumulative exposure or from multiple co-located meters, as would be the case on apartment buildings and close quarters typical in San Francisco.

A California Senate bill imposing restrictions and revisions on utilities regarding their handling of smart meter information passed in February 2010, and in June the CPUC announced it had adopted a framework requiring utilities to modernize security standards, but details on upgrades have not appeared.

For now, protesters remain focused on pressuring regulators to stop the installation and they plan to keep up the fight for as long as needed.

“It is shock and awe to get the meters installed before people figure out that they are being scammed,” Hart said. “Until there is a moratorium called, we are urging people to resist. Stopping smart meters is just one part of the battle against the telecommunications companies.” **SFBG**

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Preaching Tikkun

Rabbi Michael Lerner still courts controversy as he celebrates his magazine's silver anniversary

By Asaf Shalev
news@sfbg.com

Michael Lerner recently endured death threats, attacks on his house, and a cyber attack that shut down the website of his beloved magazine Tikkun. But it's nothing new for an outspoken outsider whom infamous former FBI director J. Edgar Hoover once dubbed "one of the most dangerous criminals in America."

The 68-year-old rabbi jokes that his middle name is *chutzpah* (Yiddish for audacity, good or bad) and says he has been a magnet for controversy his entire life. But that doesn't make the recent threats from Zionists and other strong advocates for Israel any less scary.

The latest controversy comes on the heels of Tikkun's silver anniversary celebration, held March 14, when the progressive Jewish publication honored human rights advocate Judge Richard Goldstone, whose report condemning Israeli war crimes in Gaza was strongly criticized by Jewish leaders. The day after the Tikkun event, vandals plastered posters outside Lerner's Berkeley home depicting him as a Nazi cooperating with an Islamic extremist to destroy Israel. Previously vandals broke into his home, wreaking havoc inside and leaving graffiti to communicate their message.

After all these years, Lerner bears the threats and accusations with eternal optimism and resilience, preaching the still-radical message of "peace, justice, nonviolence, generosity, caring, love, and compassion." The message has been at center of the Berkeley-based magazine's mission for 25 years.

Aside from being a vibrant spiritual community based on traditional Jewish and other humanistic values, Tikkun has deeply influenced the discourse in the wider Jewish community. It has challenged the Jewish community's automatic support for Israel and Zionism and started a spirited debate, triggering an angry backlash in the process.

As its readership has diversified across religions, so has its mission, leading Lerner to found the Network of Spiritual Progressives in 2005. Dismayed by how conservatives use

the notion of family values, Lerner has sought to create a progressive framework to address the human need for spiritual meaning.

"Tikkun is the major thing I did with my life," Lerner tells us.

The recent celebration included an award ceremony for those Lerner's team deems most "Tikkunish." The title of the magazine comes from the old Hebrew phrase *tikkun olam*, a principle of shared responsibility to "heal, repair, and transform the world." Previous winners include poet Allen Ginsberg and historian Howard Zinn.

Goldstone is known for helping to dismantle apartheid in South Africa and prosecuting war crimes in the former Yugoslavia and Rwanda. Most recently, Goldstone headed a U.N.-sponsored investigation into Israel's attack on Gaza two years ago. The investigation concluded that indiscriminate bombing in densely populated areas by Israeli forces amounts to war crimes.

Israel and many Jewish leaders have harshly criticized Goldstone's report on the Gaza attack for its purported biases, saying it unjustly jeopardizes Israel's international standing and reputation. But at Tikkun's award ceremony, Goldstone reaffirmed the findings of his investigation and said that he was compelled to act because he believes in the "right of civilians to be protected even in war."

Lerner sees Goldstone's actions as important and deeply Jewish, calling him "a person who takes seriously a central command of Torah: 'Justice, justice shalt thou pursue.'" The two men have had a relationship since Lerner reached out to Goldstone a year ago. At the time, Goldstone was facing so much backlash that some members of South Africa's Jewish community sought to bar him from attending his son's bar mitzvah. That was when the first attack to Lerner's home occurred.

Berkeley Police Department spokesperson Sgt. Mary Kusmiss said the police have "no leads or identified suspects." She went on to say that the latest incident may be classified as a hate crime.

"When people start coming to attack your house, you don't feel

safe," Lerner said. "You don't know what these crazy people will do next." But he insists he does not want to make a big deal out of the threats, saying extremists have never altered his actions or politics.

Lerner has always tried to challenge the American Jewish establishment, a term for organizations with an array of religious, cultural, and political concerns but a common hawkish stance on Israel and American foreign policy.

"Israel has been turned into God," he explains. "You can walk into any synagogue in America and you can tell them 'I don't believe in God, I don't like the Torah, and I'm not following the Ten Commandments' and be welcomed. But if you go into that same synagogue and say, 'I don't support Israel,' you are kicked out. People are worshiping Israel and God has been abandoned."

But Lerner notes shifting public opinion, especially among younger Jews. Many are experiencing ethical dissonance between the righteous and heroic Israel commonly portrayed in the Jewish community and the increasingly visible reality of Israel's military occupation of Palestinian lands, human rights abuses, and violations of international law.

While criticism of Israel coming from non-Jews is often dismissed as anti-Semitism, Jews who express dissent often get called "self-hating." But Lerner said the illogical conclusion that Israel is the same thing as the Jewish people, and that if you criticize Israel you hate yourself has become less effective in silencing dissent. "It simply isn't true that people are angry at Israel because of some internal psychological deformation," Lerner said. "[Increasingly] people are saying 'If being ethical is the same as being a self-hating Jew, then I choose to be ethical.'"

But Lerner comes under fierce criticism from Jewish hardliners for his views. Attorney Alan Dershowitz, an outspoken supporter of Israel's government, famously wrote a 2006 commentary in *J*, the Jewish news weekly of Northern California, detailing Lerner's "offense against decency and the Jewish people," concluding that Lerner is



Judge Richard Goldstone (left) and Rabbi Michael Lerner at Tikkun's silver anniversary celebration. | PHOTO BY LUKE THOMAS

a "rabbi for Hamas." According to Dershowitz, "Tikkun is quickly becoming the most virulently anti-Israel screed ever published under Jewish auspices."

But Lerner isn't really on the radical edge in criticizing Israel. Although Tikkun courted controversy in 1988 by denouncing Israel's occupation of Palestinian territories, the magazine today doesn't support the movement that is pushing a policy of boycott, divestment, and sanctions of Israel initiated by Palestinian activists in 2005 as a nonviolent tactic to pressure Israel to change its policies. But Lerner still seeks to foster debate on the topic, as he did in the July/August 2010 issue, which featured Rebecca Vilkomerson of Jewish Voice for Peace arguing for at least a partial support of the tactic.

Lerner's ire has always been directed at powerful institutions, from the military to the white Southern power structure. As a college student, Lerner directly engaged in the nonviolent protests of the 1960s. While working toward his first PhD (philosophy) at UC Berkeley, Lerner was president of Students for a Democratic Society. Later, while working on his second PhD (psychology) in Seattle, Lerner was arrested and found guilty of instigating a riot during a protest against the Vietnam War. The conviction was later overturned, but his reputation as a dangerous radical was solidified in the minds of Hoover and other establishment figures.

Lerner never abandoned his belief in the validity and power of protest. "I would like to see young Jews confront the Jewish institutions," he said. "I want to see sit-ins and demonstrations to challenge

those who are willing to give support to the right-wing governments of Israel."

Yet he has also grown skeptical of many leftist groups. "As spiritual progressives, we are critical of progressives," Lerner explains. Although he agrees that a major redistribution of political and economic power is necessary, he argues that something is missing on the left, with its focus on secular ideas and neglect of real spiritual needs.

Lerner says the left's shortcoming has allowed the right to tap into popular discontent and win support by championing church and family.

While working toward his PhD in psychology, Lerner was part of a team that interviewed thousands of working Americans. "What we discovered was there was a spiritual crisis in peoples lives. There was a deep hunger for a framework of meaning and purpose to life that would transcend the individualism, selfishness, and materialism that people are working all day long in the workplaces," he said. "People don't like the message of the work world that the bottom line is to maximize money and power, and to do that you must look out for No. 1 and not care about others."

His response was to found Tikkun, whose message can attract even agnostics. Alana Price does not describe herself as religious, but she has recently been promoted to be the co-managing editor of the magazine. "I knew Tikkun built a bridge between the religious left and the secular left, so I was excited about that," Price said. "What drew me was the deeply humane quality of Tikkun." **SFBG**



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Conning immigrants

Lawsuit alleges former attorney bilked desperate clients who faced deportation

By Lauren Rosenfeld
news@sfbg.com

To many of his clients, former immigration attorney Martin Guajardo seemed capable of performing miracles. He claimed to have unique access to judges and immigration officials. He wore slick Italian suits and drove a Rolls Royce. When other attorneys couldn't help Victor Jimenez, a Mexican waiter from San Mateo, Guajardo promised to save him from deportation for a \$15,000 fee.

Jimenez figured that since Guajardo charged high fees and had won tough cases in the past, he must be worth the money.

But Jimenez did not know that Guajardo had been charging clients six to nine times the market rate for services he allegedly failed to deliver. And when Guajardo was forced to resign from the California State Bar two years ago, he illegally continued to advise clients, according to documents filed in a civil lawsuit by the San Francisco City Attorney's Office.

"The purpose of this case is to put a stop to one of the largest immigration frauds in the Bay Area," said Deputy City Attorney Josh White.

In November, the city filed suit to stop Guajardo from practicing law, seek civil penalties, and demand repayment of unearned fees. It targets the last two years of a three-decade career — after Guajardo resigned from the State Bar of California with disciplinary charges pending. The suit alleges that Guajardo practiced law after his effective disbarment and failed to notify clients he was no longer a lawyer. Additional defendants in the case include the law firm Immigration Practice Group and Christopher Stender, a San Diego attorney who allegedly covered for Guajardo.

Immigration Practice Group closed its doors in San Francisco soon after the city filed the case, and Guajardo vanished as well. He has not responded to the charges filed against him and no one, including Stender, claims to know where he is. Stender declined requests for comment, but in a February declaration for the

case, he stated he was unaware of Guajardo's whereabouts.

In December, Orrick, Herrington and Sutcliffe, a private firm that filed a class action lawsuit in conjunction with the city's case, organized a free legal clinic for Guajardo's former clients. "The line was out the door and around the block," Orrick attorney Mike Aparicio said. "There were hundreds of people."

When the city began an in-depth probe into immigration fraud in San Francisco two years ago, Guajardo soon dominated the investigation. It is usually difficult to build solid fraud cases because victims are often afraid to come forward, and the state bar couldn't do anything more about Guajardo because he is not a member. But the City Attorney's Office had the resources and the will to pursue the case.

"We built a network of contacts — nonprofits, academics, private attorneys," White said. "Virtually 100 percent of them had known Guajardo was continuing to practice without a license."

Nora Privitera is a staff attorney at the Immigrant Legal Resource Center and an expert witness in immigration fraud trials. She said Guajardo made a powerful impression on people and gave them false hope.

"When people are desperate, they suspend disbelief," Privitera said. "Hope is like a drug."

Jimenez and his partner, Macrina Mota, have lived in the United States for more than 20 years. They panicked at the thought of deportation and being separated from their six American-born children. Jimenez worked 15-hour days as a waiter to support the family and was willing to sacrifice anything to keep them together.

Guajardo secured a work permit for Jimenez and appealed his case to the Ninth Circuit Court of Appeals. While collecting additional fees over the years, Guajardo assured Jimenez that the case was in process and that the court "just takes time," according to Mota. So it was a complete shock to her when Immigration and Customs Enforcement agents came to the couple's home, arrested

Jimenez, and told Mota she had to turn herself in to immigration officials the following day. Guajardo failed to tell Jimenez he had in fact lost his case and faced immediate deportation.

"Guys like Guajardo are worse for immigrants than immigration authorities," said Angela Bean, a private immigration attorney who works with some of Guajardo's former clients. "When he couldn't get more blood out of the turnip, he'd let them go."

Mota and her children had trouble paying rent after Jimenez's deportation in December 2008. They were evicted from their home and moved to a shelter for five months. The trauma devastated the couple's oldest daughter, who attempted suicide shortly after her father's sudden deportation.

"That was the worst nightmare my family ever lived," Mota said. "Guajardo knew we had a big family. He gives you a lot of hope, and you believe it because you have six kids. You don't want to be torn apart."

Mota said Guajardo was a powerful presence in court and knew how to work the room, but he was sometimes more humble during private meetings at his office. As a Mexican American and the son of California farm workers, Guajardo appealed to many clients' cultural roots. He often wore traditional guayabera-style shirts and conversed with them in Spanish.

"He had all the opportunity in the world to empathize with clients who had similar backgrounds," immigration attorney Angela Bean said. "He was in a unique position to understand their issues and fears — but instead he exploited those fears for his own economic advantage."

Bean said some of Guajardo's clients mortgaged their homes to pay fees that reached tens of thousands of dollars. One victim was Jagdeep Singh, a convenience store cashier who lived in Contra Costa County with his U.S. citizen wife and children. Guajardo told Singh to stay in the United States and promised he would obtain a green card, according to Singh's declaration for the case.

"Sometimes we waited three to four hours to see him," said Singh. "He didn't seem to know the details of my case very well. He asked me to pay more money every time I came to meet with him."

Singh borrowed from relatives, spent his savings, and contributed large portions of his salary to pay Guajardo \$95,000 over the course of

three years. He later discovered that the best chance for his case was to voluntarily return to India.

The state bar disciplined Guajardo three times in the 1990s for taking thousands of dollars from clients while neglecting to take action in their cases. Documents filed in the lawsuit claim that he refused to refund fees for work he promised but never performed.

The class action lawsuit also alleges that Guajardo sexually coerced female clients. In the case of one woman whom Bean characterized as a domestic violence victim, he "filed frivolous petitions that had no hope of success and instead 'engaged in a pattern of sexual misconduct with her over the course of nearly six years,'" according to the suit, which quoted from several other lawsuits involving Guajardo.

Finally in 2007, the state bar brought multiple charges against Guajardo "alleging that he continued to charge excessive or unconscionable fees for inadequate representation," according to the city's lawsuit.

With the threat of disbarment looming, Guajardo voluntarily resigned in 2008 — but not before changing his firm's name from "Martin Resendez Guajardo, A Professional Corporation" to "Immigration Practice Group (IPG)" and making Christopher Stender the CEO.

But IPG and Christopher Stender were just fronts for Guajardo, who continued to run the show, the city alleges in court documents. Plaintiffs say Guajardo maintained control over their cases and never revealed that he was ineligible to practice law.

On March 18, a judge approved the city's motion for a preliminary injunction barring Stender and IPG from doing any legal work on Guajardo's behalf and requiring them to notify his clients that he's ineligible to practice law.

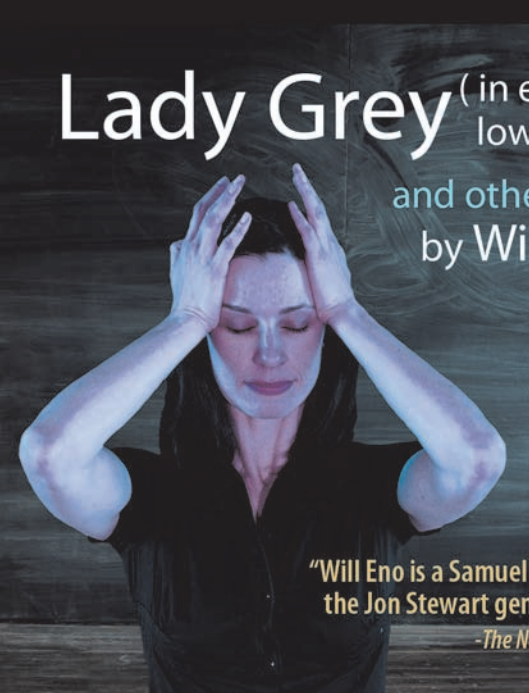
Attempts to reach Guajardo were unsuccessful, and city officials say they don't know where he is or if he has retained an attorney. Stender's attorney, Kristin Caverly, told the Guardian: "We are not able to provide comments to the press at this time given the ongoing litigation."

White said that an important goal of the civil suit is to get the word out to immigrants so that they look into attorneys' backgrounds before hiring them. "If clients had gone to the state bar website," White said, "they would have seen that Guajardo resigned in April 2008." **SFBG**

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food + drink

Charanga's cuisine is Nuevo Latino, but it gives hints of the city's past. Here, a ceviche tico classic with wild snapper.

GUARDIAN PHOTO BY RORY MCNAMARA



Lucky 13

By Paul Reidinger
paulr@sfbg.com

DINE Charanga, which will celebrate its 13th birthday this summer (and restaurant years are Hobbesian, i.e. nasty, brutish, and short), is not only a survivor but a pioneer in what is pretty routinely called today “pan-Latin” or “nuevo Latino” cooking. When chef/owner Gabriela Salas opened the restaurant in 1998, Fresca was a single small joint in West Portal selling Peruvian roast chicken and burritos and Limon didn't exist. These days Fresca and Limon are a pair of colossi bestriding the city. But Charanga abides, having managed to remain fresh without changing itself much.

The restaurant offers a faceful of iron gate to the street. Behind is a shallow patio set with a couple of tables for those with a taste for al fresco or who fear the noise of the dining room. For, yes, Charanga is pretty noisy, as befits a place named after a kind of Cuban dance-music ensemble. On one chilly evening, we were

chatted up by a man strumming a short-necked, 12-string Cuban guitar at the next table. He was not named Leo Kottke, and, noise-wise, he wasn't the half of it. There was loud

thump-thump music blaring from the sound system, and the crowd (which dramatically swelled by mid-evening) was young and boisterous. The ceilings of the deep, narrow space are high, but not enough to overcome the echo-chamber effect created by the tile floors.

But enough carping. The interior is nice-looking in a relaxed way, and the food is wonderful. This is not surprising, given the chef's pedigree, and, with roots in the Caribbean islands, the cooking is different enough from the that of the Peruvian-inflected colossi to make it a worthy variation on what has become a semi-familiar theme. Salas put in stints at Cha Cha Cha and Firefly, and from there seems to have carried away a sense of the value of having the chef/proprietor on the premises much if not all the time, undistracted by issues at other imperial possessions or having to tape a cooking show or peddle branded convenience foods to supermarkets. Nothing can adequately replace this presence; as with butter, there are work-arounds but no real substitutes.

Some of the dishes have been on the menu a long time. One is the picadillo Cubano (\$14.50), a huge plateful of ground beef seasoned with olives and raisins (giving a salty

sweetness that make one think of Sicily or the Middle East), along with black beans and ripe bananas. As peasant food goes, this could hardly be more satisfying, though it was a nick sweeter than I would have preferred. A small historical note: this dish cost less than \$7 in 1998.

The menu includes other powerfully peasantry choices, but none is more earthy than the chifrijo (\$9), a stew of rice and beans mixed with crackling pork, which, with its juicy crispness, reminded me a little of duck confit with properly crisped skin. The stew was topped with pico de gallo, whose acidity helped balance the pork fat, and the whole thing was presented in a nifty little Dutch oven of brushed aluminum.

The other major influence on the food is vaguely Asiatic. The camarones Puerto Viejo (\$13), a half-dozen plump shrimp, were sautéed in a thick, glossy sauce of chilis and ginger. The sauce was quite chili-hot and might have been thickened with cornstarch (as in Chinese cooking), but most of all there was the preponderance of ginger. A sprinkling of flash-fried ginger threads, almost like bits of broken-up tempura batter, were scattered over the top for emphasis.

And the pachanga (\$19.50), a seafood stew that is one of the restaurant's signature dishes, could nearly have passed as something from

Thailand or south India, with its broth of lemongrass-infused coconut milk, not to mention an SRO crowd of shrimp, mussels, calamari, and chunks of whitefish. Representing the western hemisphere were those tropical staples yucca and plantain, along with chayote squash.

Two other longtime fixtures can be found on the dessert menu. One is Mexican chocolate ice cream torte (\$8), which is largely as described: a cake of Mexican (i.e. cinnamon-breath) chocolate, with a layer of vanilla ice cream stowed below decks and drippings of dulce de leche on top. The other is the more elaborate Charanga foster (\$8), a quartet of caramelized maduro slices laid pinwheel-fashion on a bed of buko (young coconut) ice cream and topped with a shower of toasted coconut shreds glued in place by dulce de leche. Postscript: the ice creams come from Mitchell's, a nice period touch. **SFBG**

CHARANGA

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Synapse lapse

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS



Dear Earl Butter,
That's great about the synapse package. Synapse packages are very important, as the Pod surely knows.

I can only imagine what having had yours brought "to the fore" has done for your creative output and pulled pork with barbecue slaw. Because in terms of thinking and cooking and playing Scrabble and guitar, I mean, it all boils down to synapse packages. Wait. What's a synapse package?

What I know is — and this is a beautiful thing about reality and air travel — your most recent pulled pork and barbecue slaw samwich kept me up until 2 a.m. in the morning. In a good way! I got a lot of important work done, like studying the 1985 Chicago Bears defense and inventing an eight-woman version of their famous 46.

Did you know that when the Attack was telling you about having "the most fun she ever had" playing football she was talking about playing with me and my friends? And this is saying something, since we are a respectable 0-1, and her old team is something like 58-3 in league history. We play against them Sunday and it is my goal, as defensive coordinator, to not lose by more than 80.

So the next day I tried feverishly to explain my late-night 46-inspired 242 defense to Coach, but unfortunately a human being had pooped in her garage, and she was despondent. Not even taking her out to Chilli Cha Cha 2 and sitting under the mural with boobs on it could revive her zest for life and interest in defensive schemes in general.

Will try again tonight.

Meanwhile, I just wanted to thank you for keeping Cheap Eats unreal while I was away, and for accidentally even throwing in a little sports talk. In light of recent developments, and speaking of keeping it unreal, I see us becoming this fine, radical, and all-around conscientious alternative weekly's sports section.

Sssh. I'm trying to sleep.

Your Dani

Dear Mrs. Downstairs Neighbor,
That all sounds great and, of course, welcome back, but the point is that Kris and I went to the Great American BBQ in Alameda. I got the brisket with beans and greens (\$12.75) and she got the St. Louis style pork ribs, coleslaw, and beans (\$10). I'm in the middle of this cleanse and am not supposed to be eating stuff like this, but I thought you would be proud of me if I could say that I cleansed with beef.

We liked it there. It had a good, classic BBQ place feel. We talked about Matt Stahl, whom we have in common, and how Matt and I teach similar things but he probably teaches them better. He is like my hero in all sorts of ways, but mostly in the guitar and singing and being-Matt way. I think we probably talked about music. We also have that in common. Remember? She used to play in Fibrator, back in the day.

We evaluated the place like good critics. We thought the meats were very well done. We decided that the heat of the sauces could be upped a notch so order your hotness one past what you would. If you like medium, get hot.

Anyway, a little bit of the table hot sauce fixed it up for us. At first we were like, maybe this is not the best BBQ we've ever had. But then we both agreed, that, wait a minute, if we lived a little closer, we'd be eating here all the time.

The owner came out and gave us a nice chat and some peach cobbler, which we thought was very good. Then our time together was over. I was supposed to watch either the space station or an iridium flare on my roof with my across-the-hall neighbor, Hazel, and had to get home. I would eat here again. I enjoy BBQ. You taught me how.

Yers,
Earl

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GUARDIAN

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THURSDAY MARCH 24

MUSIC

Music For Animals

The catchy tunes of the self-proclaimed “cult” Music For Animals — San Francisco quartet Nick Bray (guitar), Jay Martinovich (vocals), Eli Meyskens (bass guitar), and Ryan Malley (drums) — evoke 1980s classic pop rock while simultaneously embodying the twee music of the here-and-now. While comparisons have been drawn to other electropop acts like the Killers and Kaiser Chiefs, Music for Animals’ neon-retro fans have embraced the band as its own indie rock entity. Its high-energy shows can include wacky antics, making for a perfect opportunity to bust a move. Join the cult! **(Jen Verzosa)**

With Foreign Resort and Matinees
9 p.m., \$8
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

FILM

Disposable Film Festival

Hollywood churns out a huge number of what you might call disposable films (*Drive Angry 3D*: use once and destroy). San Francisco’s Disposable Film Festival applies the adject-

ive instead to the technology used to create each of its entries: readily available and often handheld devices like cell phones, point-and-shoot cameras, webcams, and so on. Celebrate the all-access-ness of 21st century filmmaking by checking out tonight’s always-popular competitive shorts program; weekend events include an industry panel entitled “How to Become A Disposable De Palma,” a spotlight on filmmaker Christopher McManus, a concert and workshop with YouTube music-video darlings Pomplamoose, and more. **(Cheryl Eddy)**

Through Sun/27
Competitive shorts night
tonight, 8 p.m., \$12
Castro Theatre
429 Castro, SF
www.disposablefilmfest.com

EVENT

Neil Strauss

I’m not sure what I like most about Neil Strauss. A six-time New York Times best-selling author and contributing editor at Rolling Stone, he coauthored memoirs with Jenna Jameson and Mötley Crüe. He lived with Dave Navarro for a year and went undercover in the “seduction community” to write about pick-up artists. He was in Beck’s gloriously goofy “Sexx Laws” video. His new book of celebrity chat-

ter, *Everyone Loves You When You’re Dead: Journeys Into Fame and Madness*, features pop culture personalities from Britney Spears to Stephen Colbert. But his 227 “moments of truth” aren’t in-depth, traditional Q&A pieces. Instead, Strauss wove together the most intriguing few minutes of each interview. Huh? How? Ask him yourself. **(Kat Renz)**

7:30 p.m., free
Booksmith
1644 Haight, SF
(415) 863-8688
www.booksmith.com

MUSIC

Phantom Kicks

Taking after the Grizzly Bear-meets-Radiohead, now-disbanded Raised By Robots, the San Francisco-based trio of Tanner Pikop (guitar-vocals-keyboard), Phil Pristia (guitar-vocals), and Mike Rieger (drums) — better known as Phantom Kicks — is experimental, ethereal post-punk born of white space à la the xx. Even without an album, Phantom Kicks’ eerie electro pop has garnered notoriety throughout the Bay Area after gigs at numerous local venues and festivals, sharing the bill with other local indie greats like My First Earthquake, the Dont’s, Skeletal System, and Sunbeam Rd. And its days as a live-only entity are soon to end: Phantom Kicks’ debut

EP, *Tectonics*, is due in April. **(Verzosa)**

With Adventure and Exray’s
8 p.m., \$6
Milk Bar
1840 Haight, SF
www.milksf.com

FILM

San Francisco Dance Film Festival

Now in its second year, the San Francisco Dance Film Festival, presented by Motion Pictures and the Ninth Street Independent Film Center, features three evenings of screenings as well as workshops on shooting and editing dance footage. In addition to selections of work by local and international dance filmmakers, Friday night’s lineup includes the San Francisco premiere of *NY Export: Opus Jazz*, a reimagining of Jerome Robbins’ 1958 “ballet in sneakers” danced by members of the New York City Ballet. This is the first return of Robbins’ choreography to the streets of New York City since the 1961 movie version of *West Side Story*. **(Julie Potter)**

Through Sat/26
6:30, 8, and 9:15 p.m., \$10
Ninth Street Independent Film Center
145 Ninth St., SF
(415) 625-6100
www.sfdancefilmfest.org

FRIDAY MARCH 25

PERFORMANCE

Free: Voices from Beyond the Curbside

Destiny Arts Center in Oakland has been around so long — it was founded in 1988 — that you tend to take it for granted. Better stop doing that, especially in this climate of shrinking resources for socially-engaged arts programs. Destiny provides a safe place, activities, and role models during after school, weekend, and summer programs. Students ages three to 18 learn martial arts, dance (modern, hip-hop, and aerial), theater, self-defense, and conflict resolution. All these elements come into play one more time during this year’s Destiny Youth Company’s big-time production at Laney College. Created by the students with the guidance of adult artist-teachers, *Free* explores concepts of personal and social freedom (and the lack thereof). The program also features documentary filmmaker David Collier’s video of the process that made *Free* possible. **(Rita Felciano)**

Through April 3
Fri.–Sat., 7:30 p.m. (also April 2–3, 2 p.m.), \$6–\$25
Laney College
900 Fallon, Oakl.

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www.brownpapertickets.com

ROCK

Vastum

Vastum, from the Latin *vastus*: immense. Empty. Wasted. It’s easy to feel that way bumbling home from a dime-a-dozen metal show — depthless, bored, and boozed. But the three times I’ve seen Vastum, I almost pissed myself with joy: my fingers can form horns again, my head bangs rather than bobbles, my tired faith is revived. With members from two stalwart San Francisco bands, Saros and Acephalix, the five-piece delivers precision death metal with a little punk, classically fast and aggressive with none of the cheesiness often befalling the genre. The venue’s a gem, too: an all-ages Oakland warehouse run by an old-school artist and a gargantuan raptor. **(Renz)**

With Embers, Atriarch, and Headless Lizzy and Her Icebox Pussy
9 p.m., \$6
First Church of the Buzzard
2601 Adeline, Oakland
Facebook: Vastum

MUSIC

Wye Oak

Rock duos tend to strive toward sounding greater than their parts. Wye Oak, composed of Baltimore-based

Empty. Wasted. Depthless, bored, and boozed.



musicians Jenn Wasner and Andy Stack, are no exception. Rather than pure bombast, the two play into the contradiction of expectations on almost every track. Wasner’s guitar and lyricism are the initial focus, typically heavily folk-influenced backed by true multi-instrumentalist Stack, who plays drums and keyboard at the same time. As the melodic verses build into the explosive choruses, so do the 1990s alternative rock influences, recalling Yo La Tengo, Sonic Youth, and My Bloody Valentine. It’s an attention-grabbing effect and in a smaller venue should be impossible to ignore. **(Ryan Prendiville)**

With Callers and Sands
10 p.m., \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

SATURDAY MARCH 26

DANCE

“Pilot 58: Fight or Flight”
It may not take a village to produce a dance concert, but a collective of choreographers sure makes the process more creative and exciting. Or at least that’s the lesson gleaned from the participants in Pilot, ODC’s self-producing incubator

that selects six dance artists to work together on a shared bill. Known as a springboard for emerging choreographers, Pilot showcases new and under-the-radar dance from fresh choreographic voices: Raisa Punkki, Byb Chanel Bibene, Bianca Cabrera, Katharine Hawthorne, Ashley Johnson, and Erica Jeffrey. Arriving at choreography through notably different experiences, the evening brings a host of ideas to the table, from moving light sources to little dance cartoons. **(Potter)**

Sat/26–Sun/27, 8 p.m. (also Sun/27, 4 p.m.), \$12
ODC Studio B
351 Shotwell, SF
(415) 863-6606
www.odcdance.org

SUNDAY MARCH 27

MUSIC

Rotting Christ
Though not as famed as other loci of Lucifer, Greece has a long and distinguished black metal history. Delightfully named Rotting Christ was founded in 1987 by brothers Sakis and Themis Tolis, who have been plying their blast-beaten trade ever since, much to the dismay of born-again Christian headbanger Dave Mustaine of Megadeth, who refused to play at a Greek music festival once



he learned that Rotting Christ was on the bill. The hellbound Hellenic quartet is joined on its current tour by cult favorites Melechesh, a “Mesopotamian” metal band — composed of Israeli expatriates based in Amsterdam — whose distinctive sound combines razor-wire riffing with idiosyncratic Middle Eastern harmonies and rhythms. On a more somber note, this show will be the last promoted by Shawn “Whore for Satan” Phillips, whose retirement will be a deeply-felt loss for metal, both in San Francisco and elsewhere. **(Ben Richardson)**

With Melechesh, Hate, Abigail Williams, and Lecherous Nocturne
7:30 p.m., \$25
DNA Lounge
375 11th St., SF
(415) 626-1409
www.dnalounge.com

MONDAY MARCH 28

MUSIC

Røyksopp
Fame can go in divergent ways. For Norwegian electronic duo Røyksopp, the breakthrough was “Remind Me,” a catchy 2002 cut featuring vocals from Kings of Convenience’s Erlend Øye. In the U.K. it picked up Best Video at the Europe Music Awards that year. In the U.S.,

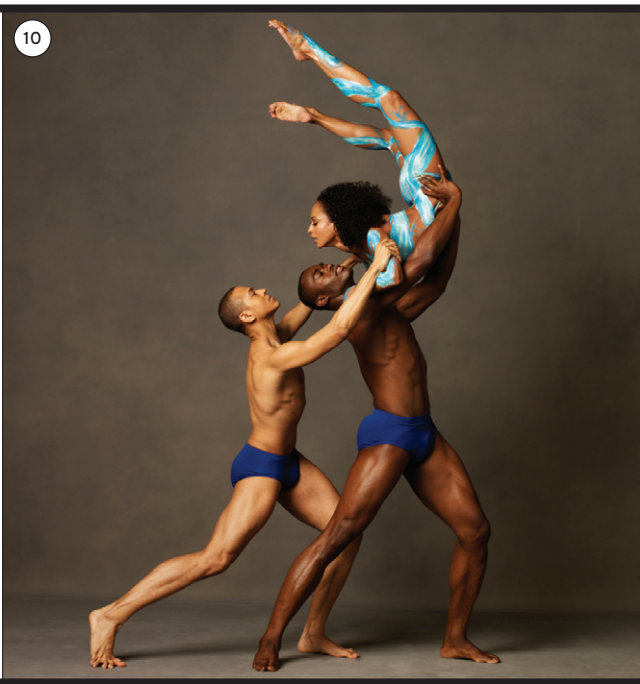
however, a version of the song is associated with a Geico commercial featuring a cave-man. Look past that though, as the pair of musicians have otherwise proven themselves as standouts on the electronic scene, releasing ethereal downtempo compositions. Live, their performances are more amped up and free-ranging, involving unexpected covers like Queens of the Stone Age’s “Go With The Flow.” **(Prendiville)**

With Jon Hopkins
8 p.m., \$30
Regency Ballroom
1300 Van Ness, SF
1-800-745-3000
www.theregencyballroom.com

TUESDAY MARCH 29

DANCE

Alvin Ailey American Dance Theater
Under the directorship of Judith Jamison, Alvin Ailey American Dance Theater became the country’s most popular dance troupe, with an impressive infrastructure and a \$3 million budget. Now it will be up to Robert Battle, its new artistic director, to build a repertoire that matches the troupe’s organizational achievements. His appointment was something of a surprise; he never danced



with Ailey and, at 37, he is young to assume that kind of responsibility. (Jamison was 43). Programs A and C on this year’s Zellerbach schedule each feature one of his choreographies. Whatever he does in terms of programming, he is not likely to offer fewer glimpses of *Revelations*, the company’s bread and butter. But how about presenting it with live music? The Bay Area has some excellent gospel choirs. **(Felciano)**

March 29–April 2, 8 p.m. (also April 2, 2 p.m.);
April 3, 3 p.m., \$34–\$62
8 p.m., \$34–\$62
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(1) Music for Animals (see Thurs/24); (2) Disposable Film Festival (see Thurs/24); (3) Neil Strauss (see Thurs/24); (4) Phantom Kicks (see Thurs/24); (5) NY Export: Opus Jazz (see Thurs/24); (6) Wye Oak (see Fri/25); (7) “Pilot 58: Fight or Flight” (see Sat/26); (8) Rotting Christ (see Sun/27); (9) Røyksopp (see Mon/28); (10) Alvin Ailey American Dance Theater (see Tues/29)

NY EXPORT: OPUS JAZZ PHOTO BY JODY LEE LIPES; “PILOT 58” PHOTO BY WEIDONG YANG

arts + culture

In Keith Aguiar's cover photography for Shannon and the Clams' *Sleep Talk*, Shannon Shaw and Cody Blanchard are buried in what looks like a landfill of stuffed animal nostalgia and familiar characters. | PHOTO BY KEITH AGUIAR

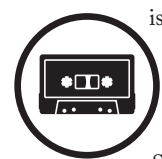


Dinner with the Clams

With *Sleep Talk*, Shannon and the Clams blast rock's ghosts of the past into the future

By Andre Torrez
arts@sfbg.com

MUSIC “This is where the heartbeat



is. Does that sound cocky?” Shannon Shaw, bold-voiced singer and bassist from Oakland’s

Shannon and the Clams, is cautious how she answers my question. She’s in a booth, finishing up her fries at Grubstake, just off of Polk Street. The eatery is my suggestion for a pre-performance chat about the band’s new album, *Sleep Talk* (1-2-3-4 Go! Records), slated for release April 5.

Amid the bustling dinner-time sounds of the restaurant, Cody Blanchard, the guitarist, eats something vegetarian, while Ian Amberson, the group’s drummer, opts for the more traditional caldo verde soup. In a few hours Shannon and the Clams is playing a show at the nearby Hemlock Tavern, along with

openers Guantanamo Baywatch — a Portland, Ore., band they admire — and Uzi Rash, one of the Clams’ several side projects.

The heartbeat Shaw refers to is the Bay Area and its seemingly tight-knit music scene. I’d asked if the group’s members if they thought their success could have been achieved anywhere, or if it’s something particular to their Oakland stomping grounds.

“The Bay Area is defined by its history of fun punk — stuff like the Mummies, the Trashwomen, and the Bobbyteens,” Cody says, in acknowledgment of our locale’s rich garage rock history. But as much as they’re influenced by the “weird and wild people” they consider like-minded allies, and the strange beauty of Oakland’s abandoned neighborhoods, Shannon and the Clams’ inspiration also comes from a place in the past, no less strange, sort of dark, yet innocent. Their music is the sound of teenage despair.

NOT QUITE QUEERCORE

I first encountered Shannon and the Clams live at Oakland’s Stork Club in early 2009. I’d seen their ridiculous name around before, but didn’t know what to expect. They’d been categorized as everything from queercore to surf punk to the downright nauseating term retro-billy. “I think the people feel a kinship with us,” Cody says, discussing the group’s fan base. “People become really comfortable letting their freak flag fly.”

Still, Cody doesn’t think some of the labels assigned to the band were the best fit. “I’d rather musical genres have more to do with sounds instead of politics, gender, and sexuality,” he explains, while acknowledging that it isn’t how things often work.

On that night two years ago, Shannon and the Clams turned out a solid performance that incorporated oldies elements such as late-1950s, early-1960s vocal styles and instrumental sounds. The group even

covered Del Shannon’s “Runaway,” which was the moment of confirmation for me. I knew I was hooked and wanted more.

The group’s version of “Runaway” is a keeper, but Shannon and the Clams isn’t just recycling rock ‘n’ roll hits from a repressive American era when feelings were bottled up, not talked about. The group’s songs and sound possess an individual spirit and personality that ranges from playful to feral, calm (a clam anagram) to cuckoo. Both shine through on *Sleep Talk*, the follow-up to 2009’s *I Wanna Go Home*, also on 1-2-3-4 Go! Records. The new collection of songs was written and recorded in three weeks.

The Bay Area’s most recent wave of psych and garage bands draws from the acid-soaked late-1960s, with results that often come out drone-y, druggy, and dreamlike. But the Clams obviously take note of the less-altered dawn of that same decade, before psilocybin and its closely associated synthetic cousin became the remedy reaction of youth and counterculture. Melodramatic songs of angst and lost love were common.

Shannon, a self-described square-but-morbid kid, admits to loving Roy

Orbison’s “Crying.” “Any teenager death ballad, I was all over,” she says. A tragic mood is conjured on *Sleep Talk*’s “Half Rat,” where the incessantly repetitive lyric longs for a soul mate’s return. It’s almost like when a loved one dies and you dream about them being alive, only to be disappointed when you wake up to the heartbreaking reality that nothing will ever bring them back. It’s no wonder that without a release other than singing, so many of the voices from the past were compelled to do some amazing things.

THAT VOICE

Raspy and powerful, Shannon’s voice has become a signature trademark. She shreds words, wails, and lets loose with an extended growl on “Done With You.” Her vocal delivery is raw, real, and out of control — one of a kind. Her vocals are one reason that it’s misleading to tag Shannon and the Clams as simply retro — it’s hard to imagine a June Cleaver-type belting out songs in this fashion, though maybe someone like Wanda Jackson would be up for the task.

“I think it’s out-of-body,” Shannon, says when asked about singing. “I just sometimes feel kind of

CONTINUES ON PAGE 23 »

TEENAGE GHOSTS: DIRTY BEACHES AND HUNX AND HIS PUNX
BRING THE LOST SPIRITS OF POP PAST TO THE PRESENT



MUSIC Hold a séance on a wet afternoon or rainy evening. Party down and commiserate with the ghosts and dancing skeletons of wrecked love past as they float from and dance out of your stereo. Put on Dirty Beaches' *Badlands* (Zoo Music) and Hunx and His Punx's *Too Young to Be in Love* (Hardly Art) and invite the dead boyfriends and lonesome girlfriends of '60s teenage rock and pop to dance with your ex-memories in a lonely living room. Meet 2011 with them, alone.

The motor at the center of Dirty Beaches' "A Hundred Highways" is the melody of "I Will Follow Him," an emphatic-to-the-point-of-crazed declaration of affection made popular in 1963 by a 4'9" 14-year-old named Little Peggy March. A man-band from Vancouver BC, Alex Zhang Hungtai transforms the vocal of March's hit into a brittle, rusty bassline that's like a piston from the title vehicle of John Carpenter's 1983 film *Christine*, and then douses it with corrosive flames of distorted guitar, brooding into his mic all the while.

The sinister allure of "A Hundred Highways" is enhanced by a cultural connotation that flickers outside of the song itself, namely Kenneth Anger's use of March's version of "I Will Follow Him" (as well as her pathos-ridden ballad "Wind-Up Doll") in the 1964 film *Scorpio Rising*. In Anger's movie, March's song strikes a comic note, accompanying Hollywood footage of Jesus, but the malevolent spell characteristic of Anger's overall work is what carries over to the sound of Dirty Beaches, as much as the anguished yelps and cries and sonic minimalism of Suicide, the group always referenced in writing about Hungtai's music.

History, personal and societal, has a way of adding dark undercurrents to music that might seem innocent at first. David Lynch and Martin Scorsese learned this from Anger, and the documentary filmmaker Adam Curtis mines this to revelatory effect in the 2009 movie *It Felt Like a Kiss*, which uses songs produced and recorded by convicted murderer Phil Spector – most potently, the Crystals' 1962 "He Hit Me (And It Felt Like a Kiss)" and Tina Turner's 1966 "River Deep, Mountain High" – to score an account of the 1960s that's as attuned to all-too-human triumphs and failures as it is to the insidious undercurrents and machinations of governmental forces.

Hunx of Hunx and His Punx is familiar with a different kind of *Badlands* than the Jesus and Mary Chain-esque one invoked in Dirty Beaches' album title. The songs on *Too Young to Be in Love* are overtly gay, in the sense that he's singing about boys and men, but to pigeonhole them as gay music would be not just blinkered, but blind to the innovative aspect of the group's dynamic, which refashions old rock and pop sounds of female and male desire and emotion in new ways.

The traditional if not downright hoary emblem-bearer of "gay music" is the dancefloor diva, ever-ready to express the need for everlasting love or tonight's trick via a sampled or studio-processed wail. Hunx and His Punx create a different dynamic, with Hunx (a.k.a. Seth Bogart) and band-mate Shannon Shaw trading vocals in a manner that counters unbridled true romance with an irony gleaned from experience.

"Too Young to Be in Love"'s opening track, "Lovers Lane" sounds as classically '50s-'60s retro as its title, yet Shaw's untamed, goosebump-inducing voice acts out the deathly boy-loses-boy scenario that Bogart stars in and narrates, arch and sincere in turn. We all want to go to lovers' lane, but do we want to stay there?

At other ingenious times, Hunx's band is a girl-gang warning bashers and bullies to back off from his romance ("My Boyfriend's Coming Back").
CONTINUES ON PAGE 23 >>



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IN THE GALLERIES, THRU JUN 12

SONG DONG

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IN THE ROOM FOR BIG IDEAS, THRU JUN 12

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IN THE GALLERIES, THRU MAR 27

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LAUREN DICIOCCIO: REMEMBER THE TIMES

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MARCH 26 – JULY 4, 2011

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Satisfying crunch

Midnite Snaxx brings the 12 o'clock rock to Burger Boogaloo

By Johnny Ray Huston
arts@sfbg.com



MUSIC For three nights, Burger Boogaloo is going to sate the appetites of Bay Area garage fiends with a hunger for rock. It makes perfect sense that the weekend event is building to a Sunday night finale involving Midnite Snaxx. Sharing the stage with Nobunny, as well as Shannon Shaw's side project, Egg Tooth, the Snaxx bring a skilled chef's resume to the bill: Tina Lucchesi, a hairstyl-

[The song's] a celebration of rock 'n' roll and living in the Bay Area.

TL It's Rocktober!

DG Tina wants us to have a record cover where we're werewolves, like Ozzy Osbourne [on the cover of *Bark at the Moon*].

SFBG Are there any looks you have in mind for upcoming shows or photos?

DG Don't give Tina any ideas, she loves to dress up. We had taco suits for Halloween. We hope to do a video soon where we can express our funnier side.

TL This is a T-shirt, tennis shoes, leather jacket kind of band, which is good. It's cas.

DG That's when we just got paid.

TL They have half-off specials now. [laughs]

SFBG What's on the Midnite Snaxx menu, recording and release-wise?

DG We put out our first single on Raw Deluxe. Our next single is on Total Punk Records, an offshoot of Floridas Dying. It comes out in May. Then we have big plans to record our LP for Red Lounge Records in Germany, which will be out in the summer.

SFBG How did you wind up on a German label?

DG This guy [Martin Christoph



Tina Lucchesi of Midnite Snaxx: "This is a T-shirt, tennis shoes, leather jacket kind of band, which is good. It's cas." | PHOTO BY MARK MURRMANN

ist at Down at Lulu's by day, has blasted amps in bands such as the Bobbyteens and Trashwomen, while Dulcinea Gonzalez, who does time at the Guardian while the sun is out, was a member of the Loudmouths. (Bassist Renee Leal of the LaTeenots completes the trio.) I recently caught up with guitarist-vocalist Gonzalez and drummer Lucchesi.

SFBG You two are garage rock veterans. How do you feel about the Bay Area garage scene right now?

Tina Lucchesi It's different now, for sure. It's younger.

Dulcinea Gonzalez I'm happy to be playing music. We haven't lost our lust for rock 'n' roll.

SFBG One of your songs is "October Nights." What's special about that time of year?

DG October is when Budget Rock is happening. We tend to party hard, and the weather tends to be better.

SFBG Why do you think there's such a connection between garage rock and food, especially in the Bay Area, with bands like yours and Personal and the Pizzas, and labels like Burger Records?

DG I guess it has to do with wanting satisfaction right away. We like our music a little dirty, sleazy, fun, and poppy, and those kinds of foods are the same way — a guilty pleasure.

SFBG What are some of Midnite Snaxx's favorite snacks?

TL Probably nachos — the vegetarian nachos from [Taqueria] Cancun, with cheese. The midnight buffet that drunkenly happens at my house dips into anything in the fridge.

DG Pizza from Lanesplitter's. We've had some terrible, terrible Taco Bell runs after practice and going to the Avenue.

TL Sometimes we get healthy and go eat sushi at Koryo because they're open until 3 a.m.

of Red Lounge] follows a lot of the bands that Tina's been in and he knew one of my past bands, and he liked the rawness of our recordings. We're stoked. Hopefully this means we get to go to Europe.

TL Time for schnitzel and beer [laughs].

DG Jason Testasecca from Nobunny is recording the album at Tina's house.

SFBG Is there anything that people should expect from Midnite Snaxx at your Burger Fest show?

DG Tina, what are you gonna do?

TL They should expect a full-blast snack attack all over their faces. **SFBG**

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Shannon and the Clams CONT.,

possessed on stage, or like I'm excreting odd toxins or something." She notes that other dynamic vocalists like Tina Turner, James Brown, and Irma Thomas bring a similarly unique intensity to live performance.

Wanda Jackson is a queen of rock 'n' roll, but it was another Jackson who inspired Shannon to get up on stage sing in public for the first time, at a karaoke bar during her "lowest of lows." She performed a ballad famously delivered by a little boy who, sadly, was adult ahead of his time. "I didn't sing publicly at all till I started playing [music] around three years ago, and I just knew I really needed to sing 'Ben' [by Michael Jackson], and I needed to sing it right away," she explains. "I didn't care about being self-conscious." After being accepted by her "grizzled karaoke comrades," she found the strength and confidence to perform her own songs.

Cody, the Clams' co-songwriter, is also no slouch behind the mic. On *Sleep Talk's* "Old Man Winter," he sounds brilliant doing his rockabilly best, exaggerating the whooping, keening sounds Buddy Holly could make with his voice. He's pretty keen on the originality of vocalists Hasil Adkins, Joey Ramone, and Marc Bolan, preferring sound over lyrical content.

"Amazing singing is something that feels to the singer like a compulsion or a nervous tick, as if that singer can't do anything to keep themselves from crying out," he says. "They must do it or they'll go nuts, and they just invent these bizarre sounds."

WE JUST WANNA BE WEIRD

On the subject of songwriting, Cody uses vivid imagery to describe a T-Rex- that "kidnaps" him and takes him away to a "glittery, horny, spaced-out fantasy world." I guess Clam nation can't all be doom and gloom. Indeed, a typical Shannon and the Clams show finds the band in colorful costume, making inventive use of capes, fast-food outfits, and other assorted disguises. This past Halloween they even dressed as Devo for a night of cover songs.

Shannon and the Clams' affinity for cartoons, jingles, and campy commercialism is apparent. On *Sleep Talk's* cover art, photographed by Keith Aguiar, Shannon and Cody are buried in what looks like a landfill of stuffed animal nostalgia and familiar characters. The imagery is indicative

of their bubblegum side and love of Jim Henson's Muppets. Cody points out that the people behind those Muppet tunes were pretty solid songwriters. On "The Cult Song," listeners might even detect a vocal tribute to the Cookie Monster, if not Keith Moon circa "Boris the Spider."

The name Joe Meek pops up more than once in conversation. "I love how Meek's records sound, so inventive and strange," Cody says, regarding the innovative Space Race-era producer behind "Telstar," an instrumental No. 1 hit by the Tornados. "And he seemed totally nuts."

Shannon and the Clams haven't yet rocketed to the moon, but a trip to South by Southwest and a tour with Hunx and His Punx are part of their immediate travel plans. I ask what comes after that. "I feel like something [currently] brewing in Oakland is much weirder cave-man-type music," Shannon says, in anticipation of the scene's next wave of creativity. "Can we just be weirdo, other rock 'n' roll?"

Cody is convinced that the dedication of the Bay Area music scene is unique and undying. "I can't think of any other cities that are so enthusiastic about [music]," he says. "It just keeps coming. Waves of all kinds come and go." If you think Shannon and the Clams are riding the wave for teenage kicks and landing in tragic territory, you're partly right — and it's working. Right now, with *Sleep Talk*, you've got a second dose. **SFBG**

TEENAGE GHOSTS: DIRTY BEACHES AND HUNX AND HIS PUNX BRING THE LOST SPIRITS OF POP PAST TO THE PRESENT

CONT.,

They harmonize with Hunx as he traipses faux-innocently away from heartbreak (*Too Young to Be in Love's* sublime title track) and with Bogart as he stares down the legacy of his father's suicide (the closer, "Blow Me Away"). On the classic "The Curse of Being Young," Hunx does his best Mary Weiss while his bandmates supply the sophisticated boom-boom, adding a little more yearning with each chorus, until the listener is left alone with Shaw's feral, fateful incantation. Games of keep away have lasting impact. Bad boys navigate badlands and sometimes wind up bad men. Maybe you're never too old to be too young to be in love. (**Johnny Ray Huston**)

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Neither here, nor there. Can a culture be contained in a notion? Liminal Takes utilizes installation, video, drawing, sewing, and other media to navigate "in-between" spaces of culture and identity, challenging historic conceptions of "Latina art" with contemporary alternatives.

*Frida Cano is a Fundación/Colección JUMEX scholar and recipient of the "Beca para estudios en el extranjero 2010-2011" del Fondo nacional para la cultura y las artes.



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trash pop culture news, notes, and reviews

King of the spook house

BRAZILIAN CULT HORROR

English-language horror cinema has had its share of actors identified with playing one particular role over and over, from Bela Lugosi's Dracula to Robert Englund's Freddy Krueger. But we've never had anything quite like José Mojica Marins and his infamous Zé do Caixão (José of the Grave). Known to cult movie fans worldwide as Coffin Joe, this top-hatted, cape-flaring, bearded undertaker with extra-long curved fingernails and a mile-wide sadistic streak has been a sort of folk hero in Brazil for nearly 50 years.

His vehicles are unique fever dreams — alternately silly, shocking, or surreal, when not all three at once — that take great pleasure thumbing nose at traditional morality and any institutional authority, whether state or (especially) church. "Destroy me, I believe in nothing!" he dared God while desecrating graves in his first film, 1963's *At Midnight I'll Take Your Soul*. God demurred, perhaps intimidated.

This week sees the U.S. release (in Synapse's Blu-ray/DVD combo pack) of 2008's *Embodiment of Evil*. It's Marins' return to the role after a long layoff, and to the director's seat after a longer one — apparently since 1987's *48 Hours of Hallucinatory Sex*, last among the porn movies he was reduced to during an extended career lull. (Those films are said to be stubbornly, grotesquely anti-erotic, which would be entirely in character.) It's an official conclusion to the "Coffin Joe Trilogy" left off in 1967's *This Night I'll Possess Your Corpse*, which was advertised promising "200 Snakes! 300 Spiders! 1,000 Extras! The most terrifying film in the world!" and certainly gave sensation-seeking patrons their money's worth with a prolonged color climax depicting the tortments of a papier-mâché hell.

That makes *Embodiment* perhaps the longest-delayed end to a horror trilogy, kicking Dario Argento's ass — you will recall his "Three Witches" triptych of 1977's amazing *Suspiria*, 1980's incoherent but picturesque



Coffin Joe (portrayed by José Mojica Marins, who conceived the character after a particularly vivid dream) displays his creepy trademark fingernails. | PHOTO COURTESY OF SYNAPSE FILMS

Inferno, and 2007's daft *Mother of Tears*. Perhaps *Embodiment's* biggest shock arrives when it opens with the 20th Century Fox logo — clearly somebody is still very big in Brazil. Otherwise it's back to blaspheming basics for our antihero, who after many years is being released from prison, despite having apparently "killed nearly 30 guys just in jail." (Never a paragon of political correctitude, Marins has the warden reluctantly "letting the beast loose" and telling his terrified guards: "Any of you turns chicken on me, I'll get you to stand watch at the queers ward!")

Once out, Coffin Joe resumes his lifelong quest to find a "perfect woman" capable of bearing a child "higher than God, lower than Satan," thus allowing our "visionary of the superior bloodline" to achieve immortality. This he'll do "even if it means imploding the entire cosmos!" For all his hubris, however, this archvillain is still scared shitless whenever his past victims appear as accusatory apparitions.

As ever, auditioning mates (most screaming kidnapes) involves "testing" for fear and resilience in ways they're unlikely to survive. En route he also acquires lots of new enemies and is happy to orchestrate their grotesque demises too. If Coffin Joe is a sort of spook house incarnation of ideas from Nietzsche and

Sade — he's a mortal superman imposing his will on those haplessly constrained by the societal conventions he scorns — his horrors are hardly grandiose; instead they are manic plunges into the realm of ick.

One unfortunate's face meets a bucket o' bugs; another is coated with hot cheese, followed by hungry rats. While CJ evinces disgust at how the world has changed during his long absence (favela kids sniffing glue, etc.), his new adventure takes advantage of some new cultural norms, including goth-punk henchmen, seemingly real body piercings, and a young priest who enjoys applying electric nipple clamps at the altar. (None of this is as memorable as one "terrifying" vision in 1970's LSD-themed *Awakening of the Beast*: mooning butts with cartoon faces painted on, several clutching plastic "noses" 'tween cheeks. Run for your lives!)

Far from the best Coffin Joe movie, *Embodiment* nonetheless brings the crazy with Marins' distinctive zeal for outrageous offense. His once frequently-banned works now look loopy and quaint, yet there's still a subversive edge. Then again, he's also a lot like the snickering older brother at the Halloween party who thrusts blindfolded kids' hands into cold wet spaghetti, crowing "WORMS!" (Dennis Harvey)



Agrarian Utopia (2009) director Uruphong Raksasad, himself a farmer's son, hired rural locals to portray rural locals in his documentary-like narrative film.

Fruits of labor

Behold, a new imperfect cinema

By Max Goldberg
arts@sfbg.com

FILM One of the first things cinema



learned to say was “you are there.” The Lumières sent their lightweight cameras around the world

and were soon able to transport their Parisian audience to remote settings — a fine flexing of industrial capitalism. If Werner Herzog used to have the market on art-cinema primitivism cornered, the recent films making up the “First Person Rural” series at the Pacific Film Archive take a different tack, disavowing outlandish narratives of madness and expedition for reality-hungry visions of work and rough beauty. As a group, they privilege phenomenal experience to exposition; affective texture to intelligibility; nonverbal utterance to patent explication. They often seem more in line with epic poetry than documentary realism.

Argentine director Lisandro Alonso's stoic debut *La Libertad* (2001) led the way to many of the decade's shorn agricultural narratives. To begin, we watch a young man work a tree into lumber and eat and nap in a lean-to a few shades rougher than Thoreau's Walden. In the film's second half, the man turns his labor into capital, transporting, selling, and spending before returning to camp to eat a freshly caught armadillo as

lightning flashes in the distance. The slow time of the man's routines defines the temporality of the film, and Alonso's bold compositions in turn monumentalize the man's tasks. What to make of this aesthetic surplus of the man's labor remains an open question.

The issue of poetic license is even more pressing in *Agrarian Utopia* (2009), a work of social (hyper) realism focused on a family of Thai subsistence farmers. In contrast to their crushing penury is the rich HD cinematography: every grain of rice and droplet of water makes its stunning mark. Hitching scripted social drama to a loose documentary style joining scenes, director Urophong Raksasad proposes three possible utopic frameworks for the farming family: urban demonstrations calling for political reform, a hippie neighbor's sustainable farming practices, and the ecstatic vision of the camera itself. The limitations of the first two should give us pause over the third; this is the rare film about poverty that doesn't imagine its lyricism as a redemptive force.

There's no question of any kind of utopia in Eugenio Polgovsky's *Tropic of Cancer* (2004), a video report from the Mexican desert that's bruising and cunning in equal measure. Polgovsky shows us the hard lives of peasants who scour the arid landscape for (unfriendly) critters they can sell alongside a godforsaken highway. Their middle-class customers seem primarily concerned with animals'

living conditions — one of many bitter ironies registered in Polgovsky's sharply assertive montage.

Strong as it is, *Tropic of Cancer* doesn't cry out for repeat viewings — not the case with *Sweetgrass* (2010) and *Alamar* (2009), both among the finest films of recent years. With *Sweetgrass* especially, it's only after you've surrendered to its sensory richness as a recording (the multi-channel sound mix combines with the physical camerawork for a nearly Whitmanesque extension of perception) that you can begin to digest its cross-purposed contemplation of the final sheep drive across a mountainous western-mythic landscape.

Writing about Jean-François Millet's peasant subjects, the critic John Berger observed that the French painter's personal nostalgia extended to history: “Most of what he knew about peasants was that they were reduced to a brutal existence, especially the men. He sensed, it seems to me, two things which, at the time, few others foresaw: that the poverty of the city and its suburbs; and that the market created by industrialization, to which the peasantry was being sacrificed, might one day entail the loss of all sense of history.” The “First Person Rural” films mark this loss with immersion, and in so doing leave us with the lingering sense that it is we and not the films' subjects who are “out of time.” **SFBG**

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One man, one woman: master percussionist Steven Schick take center stage in the Paul Drescher Ensemble's *Schick Machine*, while Danielle O'Hare goes it alone in Cutting Ball Theatre's *Lady Grey*. | SCHICK MACHINE PHOTO BY MARK PALMER

Harmonic canons

Schick Machine hits the right notes, while *Lady Grey* is upstaged

By Robert Avila
arts@sfbg.com

THEATER A gorgeous clutter of instruments fills the stage at Z Space/Theater Artaud this week, and audiences, after an eye- and earful of *Schick Machine*, are invited to go up and play them, too. A musical background is unnecessary: Nothing on stage likely resembles anything you grew up practicing, and anyway all that's called for is a little rhythm. The show itself gives you a healthy dose, amid a wonderfully designed, gently madcap, almost cosmological musing on the nature and origins of rhythm as well as our yearning embrace of it (and vice versa).

The Paul Drescher Ensemble's *Schick Machine* — a collaboration with, among others, writer/director Rinde Eckert — gives the stage over to master percussionist and contemporary music veteran Steven Schick. In the character of musical inventor Laszlo Klangfarben, Schick wanders around a garden playground laboratory of ingeniously crafted percussive and stringed instruments (composer Drescher's fanciful yet practicable inventions), against a video backdrop evocative of everything from superstrings to abstract expressionist

painting to architectural blueprints and scientific scribbles. The instruments of wood and steel form elegant ridges, playful spirals, majestic fans, Ferris wheel-like magic circles, and sonic tulip patches — a kind of Eden for a lone but rarely lonesome madman. Schick's balding head and glasses compliment the mad scientist look, though his outfit — a high blue apron over white shirt and thin tie — calls to mind an old-fashioned small-town grocer.

The thinly-sketched narrative is an excuse for a quiet and contemplative piece of theater, though great explosions of rhythm are mixed in with the goofy humor and crisp, enrapturing visual aesthetic. At the center of it all, the piece suggests, is a single heartbeat.

LADY GREY AND OTHERS

Will Eno's plays (or at least the half-dozen I've seen and/or read) tend toward being tongue-in-cheek questions about the relevance of theater, whether as an art form, a social undertaking, or a compliment to dining out. Self-consciousness is both a conceit and strategy here, the basis for playing with inherited forms and conventions as well as an unevenly successful but sometimes rich brand of humor. The best plays not only win laughs but some pang of recognition, through a deft balancing of the

profound and the banal. The less successful plays devolve into pretentiousness and sentimentality. In any case, the idea that the traditional theatrical stage is being overturned can only be indulged if you consider a pretty small section of it.

In Cutting Ball Theater's presentation of Will Eno's *Lady Grey* (*in ever lower light*) and other plays it's those inconspicuous "other plays" that are most worth seeing. *Lady Grey*, like the title suggests, is a shadow of former glory, to wit, Eno's 2004 breakthrough play, *Thom Pain* (based on nothing), whose structure — up to and including the title itself — provides the template for this play.

Cutting Ball had deserved success with *Thom Pain*, thanks to actor Jonathan Bock, playing no small part but a big and lonely one: the angry, tortured, sarcastic young man who single-handedly holds the audience hostage for an hour or so, assailing it with words, suspect memories, and bold staring contests. *Lady Grey* calls for a similar fearlessness and fierceness, depositing onstage something like a female version of Thom Pain to accost and cajole the "audience" (here too much a written idea of one to avoid those scare quotes) across the fourth wall.

In the title and only role, Danielle O'Hare, as directed by Cutting Ball's Rob Melrose, was inconsistent if occasionally beguiling, rarely seeming to step out from behind the text, or rather to completely own its conceit of not being a text. But Melrose and O'Hare, who have done memorable work together in the past, are also essaying a less inspired play. *Grey* adds up to a hit-and-miss series of one-lin-

ers, not a very compelling total.

The other two short plays that make up the fairly brisk evening prove more rewarding. *Intermission*, which opens directly after one, is an amusing and almost wise desultory conversation between an older couple (Gwyneth Richards and David Sinaiko), and a younger one (Galen Murphy-Hoffman and O'Hare), during the intermission of a seemingly tedious play about life and death. Melrose gets superbly dry performances from his cast, doing full justice to this light but cunning little play riffing on theater's capacity for channeling yearning, regret, and blank obliviousness.

Cutting Ball regular Sinaiko then returns for the archly histrionic monologue *Mr. Theatre Comes Home Different*, a piece that the actor — playing an actor reveling in a state of decidedly Eno-esque self-consciousness — rocks with utter conviction. It's a high note to end on and, for all the seeming ambivalence and sentiment in this slice of Eno's oeuvre, went perfectly well with dinner. **SFBG**

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SxSW music diary

Four days spent chasing the dragon in Austin

By Mirissa Neff
arts@sfbg.com

MUSIC South by Southwest was completely overwhelming, and my feet are killing me. It's hard to avoid the constant feeling of missing out on something there, because you always are. But once you get over that fact, it's possible to have a really good time. Here's a highlight reel from my first time at the Austin festival.

Wed/16 Made it to Dallas on the early-early flight from SFO and found the gate for Austin, a hipster ghetto in DFW's sea of middle Americans. The first musician sighting was Toro y Moi, then it was off to the live music capital of the world. Post-credentialing, we attempted to catch Raphael Saadiq at the much-hyped Fader Fort party ... but the line stretched for hours. The first of many scrapped plans. We then stumbled across the Palm Door, where Anamanaguchi was playing irresistible Nintendo-core power pop. Later that eve I saw the sweet Icelandic troubadour stylings of Olof Arnalds and caught an amazing version of "Benny and the Jets" by piano god Marco Benevento.

Thurs/17 Biked straight to a loft party featuring Brasileira MC Zuzuka Poderosa, who was spitting out Funk Carioca lyrics on top of beats by DJ Disco Tits. Tried to go to the NPR showcase, which was done, then tried to see Big Freedia, the "Queen Diva" of Bounce ... all I got was a taste from the sidelines. Ran into SF local Meklit Hadero as she and her band tried to find the venue where they were showcasing. Saw Boston's David Wax Museum at the Paste party and crossed paths with J Mascis on my way out. Caught the tail end of Meklit's show at Marco Werman's "All Music Is World Music" showcase, then Abigail Washburn's stellar bluegrass set. Rode clear across town in the hopes of catching Devotchka at Lustre Pearl, but the line nixed that plan. Came back for the Atlantic Records showcase hoping to check out Lupe Fiasco, but B.O.B was playing in his place. Decided to forgo Janelle Monáe's show (she'd been subbed in for Cee-Lo) so I could get off my feet.

Fri/18 Ran into Red and Green of Peeland-Z, the outrageously festooned Japanese punk band, who sweetly obliged a snapshot (they'll be playing DNA Lounge on April 7th with Anamanaguchi). Got dished up a tasty burger at the Alternative Apparel Lounge as my cohort

Matt Reamer was summoned to take pics of Linda Perry. We shared our table with Shane Lawlor of Electric Touch, who chatted about his band's road from getting signed to playing the big festival circuit this year. Checked out James Blake at the Other Music/Dig For Fire lawn party. It was kind of like listening to all the sexy backing elements of a Sade song, without Sade. I loved Tune-Yards' pygmy-esque vocal layering and percussive fervor. Her last song got everyone to their feet with a Fela Kuti vibe. And !!! brought the crazy dance party. I finally felt like I'd arrived at SXSW.

Later that eve, the Shabazz Palaces set was weighed down by sound issues. Ran into the ladies of HOTTUB as I went to see Toronto's Keys N Krates, who killed it: two DJs and a drummer juxtaposing amazing sampling and turntablism with live percussion. Cubic Zirconia's electro funk set at the Fool's Gold showcase was also great. Singer Tiombe Lockhart held court. The closer was seeing Chief Boima during the Dutty Arts Collective showcase.

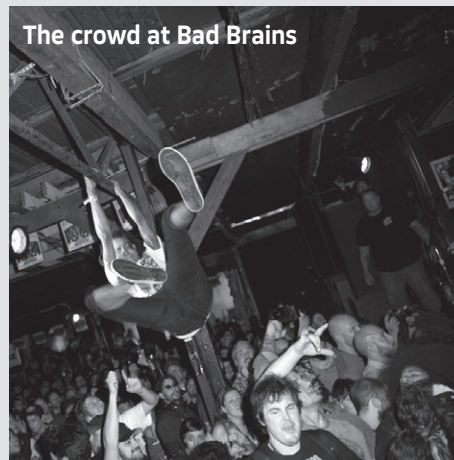
Sat/19 Last day in Austin. The hot daytime ticket was the MOG.com party at Mohawk. That meant getting there early and committing the entire afternoon ... but the payoff was catching headliners TV on the Radio and Big Boi with just a few hundred other folks. Austin's Okkervil River was playing the outdoor stage when I got there, and then Brooklyn's Twin Shadow was playing inside. Even though they're on the '80s synth-pop bandwagon, they managed to keep things fresh. TV on the Radio's SXSW shows officially put an end to their two-year hiatus and previewed their highly anticipated upcoming album *Nine Types of Light*. Next up on the outdoor stage was Big Boi. Songs from his recent solo release had some traction, but whenever an OutKast jam dropped, the crowd lost their shit. A funny moment: when he invited a sea of hipster girls to the stage to shake it with his ATL crew.

That eve, the rumor mill about surprise shows was alive and well. Kanye, Jay-Z, and Justin Timberlake were breathlessly being mentioned around town. The conundrum became one of whether to chase those dragons or stick with a confirmed showcase.

After briefly checking out the Red Bull Freestyle DJ contest, I decided on the confirmed showcase approach. The globetrotting Nat Geo showcase at Habana Bar was stellar. I walked in as Khaira Arby, the legendary queen of Malian desert rock, was rocking the house. Up next was Brooklyn's Sway Machinery, then Aussie roots-reggae group Blue King Brown. Things really got packed for the closing act of Austin's own Grupo Fantasma. The recent Grammy-winning group marched the crowd through the paces of their super tight cumbia, salsa, and funk grooves while experimenting with heavier psych rock influences. I enthusiastically made it through about half their set until my feet cried uncle. I made my way through the sloppy Sixth Street madness, dodging teenage lotharios and puddles of sick on the way to my bike, and then home. **SFBG**

EIGHT MOMENTS FROM SXSW:
PHOTOS BY MATTHEW REAMER

The crowd at Bad Brains



Big Freedia



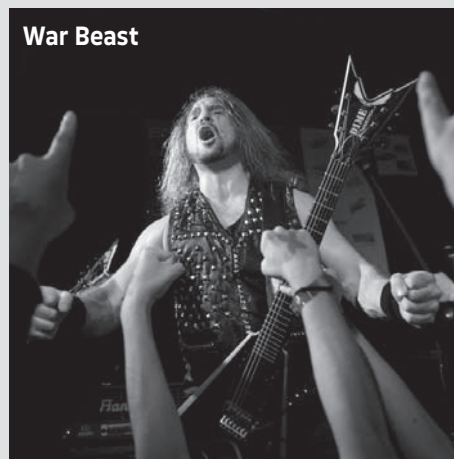
Coco Machete of HOTTUB



Das Racist



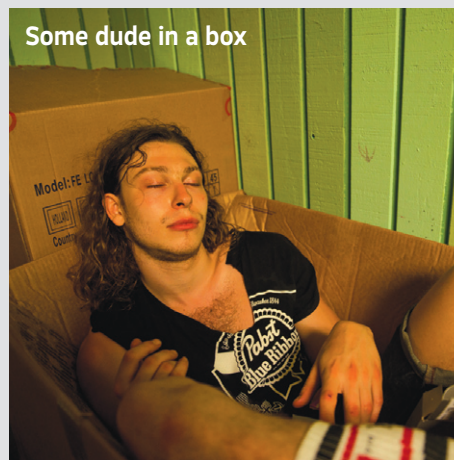
War Beast



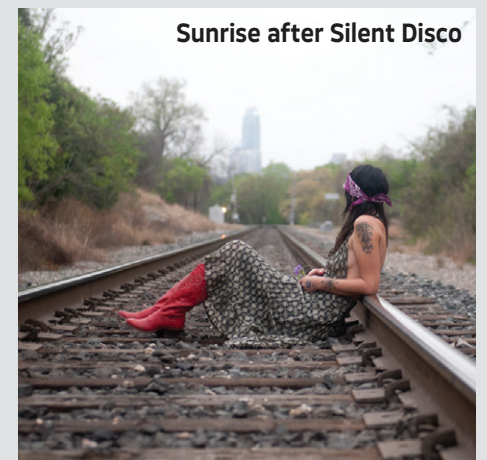
LL Cool J



Some dude in a box



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Lucky charms, safe journeys

Yukako Ezoe reimagines the nature of self-portraiture in “Bahama Kangaroo”

By Johnny Ray Huston
arts@sfbg.com

VISUAL ART A sense of play — more street-smart than sentimental; international, but also attuned to a universal understanding of nature — is central to Yukako Ezoe's art. Ezoe's vividly colorful paintings and collages and vibrant jewelry work are informed by her experiences as a student and teacher, and often directly connected with everyday necessities and pleasures. Ezoe has curated and contributed to a show of kite art and made a revealing single-edition photo-interview book about the myriad barbershops in the Mission. She and her husband, the artist and DJ Naoko Onodera, often show work under the name Bahama Kangaroo, and she's used that moniker for her first solo show, at Kokoro Studio. Ezoe has upcoming shows at Ritual Cafe and Edo Salon, and this week she's taking part in “Rise Japan,” a fundraiser for earthquake and tsunami relief in Japan. We sat down together recently for a midafternoon talk.

SFBG How did the name Bahama Kangaroo come about?

Yukako Ezoe Naoki [Onodera] has an album titled *Bahama Kangaroo*. It's beachy '70s disco. Jonh Blanco and I were working on an event for Indie Mart and trying to figure out what the name of our craft team, and I asked Jonh to listen to the record. He said, “Our team should be Bahama Kangaroo!” Then Naoki and I ran with it.

SFBG The badminton dreamcatchers you've made have a number of facets: the spider's web-like stringing and also the MP3s you place in the badminton racquets' handles to record dreams or ideas. What was the inspiration behind them?

YE Futurefarmers had asked me to contribute to a show in which the theme was “What's your learning journey?” While I went to school, I learned and got ideas while I was hanging out with friends and playing. So the voice recorder in the badminton dream-



Yukako Ezoe: “Seven-year-olds will draw something monstrous and I'll be influenced by it. The homeless kids I work with are super ambitious and straightforward. They'll crush something to make it fit within a work.”

catchers is like a memo or school tool.

The gold badminton dreamcatchers were part of a badminton show that Hana Lee, Leslie Kulesh, and I did at the Diego Rivera Gallery at San Francisco Art Institute. We turned the whole gallery into a gym.

SFBG Is there a creative interplay between your teaching and art making?

YE I think so. I get ideas from students. Seven-year-olds will draw something monstrous and I'll be influenced by it.

The homeless kids I work with [at Larkin Street Youth Center] are super-ambitious and straightforward. They'll crush something to make it fit within a work. The kids at Lark Inn are in survival mode. If I'm trying make a dreamcatcher, they don't want to do it. If I do sewing or make wallets or notebooks, they're into it.

obvious when you look at the work. I went in wondering if there were going to be paintings of you.

YE No way! [laughs] A solo show is sort of about you — artist ego [laughs]. But the pieces are portraits of my thoughts and ideas. In one, I'm like an owl, spacing out and thinking. The two lions in some pieces are like me and Naoki doing a high five. Another piece, *Too Many Bats*, has to do with how hard and competitive it is to be an artist. I'll think of people and turn them into characters.

SFBG Framing is present as an element within some of your recent paintings and collages. How did that come about?

YE I've been influenced by Afghan trucks. There's a book of photos of them [*Afghan Trucks*, by Jean-Charles Blanc]. They're a bit like trucks with murals on the side. Back in the day, travelers would decorate their camels with lucky charms so they'd have safe journeys, and nowadays they do it with trucks.

SFBG What are you working on at the moment?

YE Right now I'm making jewelry, altering clothing, and cleaning my room. I go back and forth [between different activities and forms].

I used to work for a bridal jewelry store that was really bling-y. I want my jewelry to be more sculptural, and to have a clustered quality that's similar to the collages I make. **SFBG**

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SFBG Two artists mentioned in the writing connected to your current show at Kokoro Studio are John Audubon and Yokoo Tadonori. They make for a great, unexpected combination.

YE I love Yokoo Tadonori's use of composition and his juxtapositions. One of his pieces has a salaryman hanging right in the middle of it. I don't like it, but it's brutal and cruel — and true.

SFBG Your compositions are often symmetrical. Why's that?

YE I used to do monoprinting, and I was obsessed with the geometric [aspects of] library catalogs, airplane tickets, and blueprints. That's stuck with me. I'm also OCD-ish, too, I have a whole bunch of drawers filled with weird things.

SFBG Kokoro Studio's writing for “Bahama Kangaroo” also mentions self-portraiture, which might not be

Black tassels for Eddie

The burlesque community says goodbye to a great

By Caitlin Donohue
culture@sfbg.com



BURLY Q A pink bunny suit. The forbidding mustache of a Latin American militarist. A skulking spy, a washed-up punk rocker, a burly lumberjack. This was SF's burgeoning neo-burlesque scene — but Eddie Dane's outfits stayed firmly in place on stage. Shouldn't the women shuffling off their lacy purple push-ups — not this giant carnival barker! — be the ones in grabbing the spotlight with their tongue-in-cheek costumes?

But it was always apparent that Dane, cofounder of SF's notorious troupe Hubba Hubba Revue who died March 10 of heart problems and kidney failure, knew burlesque was about more than just the boobies.

"He offered burlesque in it's true form: a variety show. With Dane's Dames it wasn't just about the strippers — we had skits, comedy, we had Gorilla X!" Nicollette Daly, a.k.a. Desire d'Amour, says it was Dane who inspired her burlesque career — indeed, his original group's show at Bruno's in the late 1990s was the first time her eyes were opened to that curvy road to glory that the art form offered.

Dane started the "bevy of beguiling ecdysiasts" (so-called by that aforementioned Hubba Hubba perennial, Gorilla X, a.k.a. performer Mig Ponce) dubbed Dane's Dames in 1999, a mix of skin-baring sexiness and the baggy pants comedy of 1940s and '50s. The group performed at the 2001 Tease-O-Rama convention in New Orleans that many credit with providing the meeting space-crucible that tipped the old vaudeville form into its current renaissance. Nowadays, your neighborhood dive bar gives Burly Q classes and the Pussycat Dolls have made a marabou-sequin-satin splash all over the faces of MTV and Cher — but back then it was up to the performers and troupe leaders to dictate the sentiment of the new movement.

"Eddie showed everyone that



Dane to entertain: Eddie Dane graced the stages of SF's neo-burlesque movement with full-bodied finesse.

a male troupe leader could be respectful of the women and not just trying to make a buck off a woman's body. He used to be like a mother hen, making sure we were all ready and set for the stage," Daly says.

"Eddie was always looking for new and different acts to evolve the genre rather than give continual homage to what it was at its inception," chimes in Fritz Striker, Dane's closest compadre for 15 years who shared a flat with him for the last three before his untimely death. That hunt for the new and unusual led to the Hubba Hubba Revue, which Dane started with friend and dedicated heckler Jim "Kingfish" Sweeney in 2005. The two managed one of the city's best burlesque teams and provided comedic relief while dresses and bra tops were swept off the stage.

"We were doing a show a couple years ago where I was dressed as a dictator of a tiny country and

he was my military strongman," recalls Sweeney. "We're both in these fake mustaches. As we're barreling along through the dialogue, Eddie's mustache comes off little by little, until one whole side of it is flapping around every time he talks. We're starting to laugh and forget our lines. Eddie stops in the middle of the scene in front of 500 people and says, in character, 'I think my mustache is making a break for it!' I laughed nonstop for about a minute."

The community will be out in force April 14 for Hubba Hubba's planned memorial show for Dane at the DNA Lounge. Just don't expect it to be a stoic affair, especially considering what those close to him say Dane will be remembered for. Says Sweeney: "Mostly he'll be remembered for the fact that nobody — absolutely nobody — loved a gross joke more than Eddie." **SFBG**

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#Winning

Tom McCarthy goes to the mat for his new comedy

By Cheryl Eddy
cheryl@sfbg.com



FILM Is Tom McCarthy the most versatile guy in Hollywood? He's a successful character actor (in big-budget movies like 2009's *2012*; smaller-scale pictures like 2005's *Good Night, and Good Luck*; and the final season of *The Wire*). He's an Oscar-nominated screenwriter (2009's *Up*). And he's the writer-director of two highly acclaimed indie dramas, *The Station Agent* (2003) and *The Visitor* (2007).

Clearly, McCarthy must not sleep much, though he was perky on a recent visit to San Francisco to discuss *Win Win*, a comedy set in his hometown of New Providence, N.J. Paul Giamatti stars as Mike Flaherty, a lawyer who's feeling the economic pinch. Betraying his own basic good-guy-ness, he takes advantage of a senile client, Leo (Burt Young), when he spots the opportunity to pull in some badly-needed extra cash.

Matters complicate with the appearance of Leo's grandson, Kyle (newcomer Alex Shaffer), a runaway from Ohio. Though Mike's wife, Jackie (Amy Ryan), is suspicious of the taciturn teen, she allows Kyle to crash with the Flaherty family. As luck would have it, Kyle is a superstar wrestler — and Mike happens to coach the local high school team. Things are going well until Kyle's greedy mother (Melanie Lynskey) turns up and starts sniffing around her father's finances. Lessons are learned, sure, but the script delivers more genuine laughs than you'd expect from a movie that's essentially about the recession.

SFBG You were a high school wrestler. Did you always want to make a movie about your experiences?
Tom McCarthy I don't think when I was [wrestling] I ever thought I would be doing this. But one day I was thinking about high school wrestling — that it would be a funny thing that's not touched on very much in movies, not since

[1985's] *Vision Quest*, really. I'm always looking for something that I can connect with that I haven't seen before, however simple that thing might be. So I called Joe [Tiboni], who developed the story with me. He used to wrestle with me, and we had a really funny conversation about how weird the sport is and what our memories were. When I decided to do that [for my next film], I brought him on, because I thought it would be a really fun experiment working with

we got to the wrestling sequences, they were a joy to shoot. What you see there is real.

SFBG Did you see the wrestling theme as a metaphor for Mike's struggles?

TM It certainly presented itself to that. I think it's gonna be hard for a lot of people for a long time. Decent people, like Mike Flaherty, will find shortcuts, and those shortcuts might not always be, morally or legally, the right way to go. My philosophy is that's how we got into this mess: a lot of pretty good people made a lot of bad choices. Selfish decisions. That, to me, is more interesting than this idea of, like, the hundred evil men of Wall Street who pulled these strings and put us all in this situation.



Director Tom McCarthy and star Paul Giamatti confer on the set of *Win Win* — their first project together since meeting years ago at Yale School of Drama. | PHOTO BY KIMBERLY WRIGHT

an old friend like that. Our lives are so different now, but we're still very connected.

SFBG Obviously you had to cast a kid to play Kyle who could wrestle first, and act second. Was that tough?

TM Wrestling is a really tough sport to fake. So I just made a gut call: "Let's get a wrestler." I think the dialogue, and the way I crafted the script, lent itself to it. I said, "Let's go find the right kid." And we did. He just had a unique sensibility about him, and I knew he had such a great group of actors around him that it felt right. When

SFBG Gotta ask, since you're from New Jersey and you use one of the band's songs in the film. Are you a Bon Jovi fan?

TM Who isn't? [Laughs.] I actually wasn't a huge Bon Jovi fan, but whenever it's on, how can you not rock out? And I gotta say, [Jon Bon Jovi] was awesome. He gave us the song for a bargain-basement price. And it felt really right for Jackie's character — it felt like it was coming directly from that world. **SFBG**

WIN WIN opens Fri/25 in Bay Area theaters.

Motion pictures

The San Francisco Dance Festival presents the long and the short of “screendance”

By Rita Felciano
arts@sfbg.com

DANCE Dance and the camera have a long-lasting love/hate relationship. Films that honor the art, such as 1948's *The Red Shoes* or 1951's *An American in*

Paris with its extraordinary dream sequence, are rare. Although dancers like that their performances acquire an afterlife, they also hate giving up three-dimensionality for two-dimensional space. Nor are they fond of editing practices that alter continuity, control a viewer's focus, and favor smiles over feet. Nonetheless, a recently discovered snippet of film that showed Diaghilev's Ballets Russes in a blurry clip of *Les Sylphides*, apparently the only extant film of the legendary company, sent dance historians into a tizzy.

Now in its second annual incarnation, the San Francisco Dance Film Festival concerns itself with more contemporary dance films. The advent of inexpensive, lightweight cameras has made possible a new genre, “screendance,” which features choreography designed for the camera. Los Angeles and New York City have long had had festivals honoring these creations. Now the Bay Area, after previously unsuccessful attempts by presenters like Cynthia Pepper and Charlotte Shoemaker, is getting its own look at what's floating out there. “We received 110 submissions from 25 countries,” producer Greta Schoenberg says of this year's selection process.

Schoenberg has assembled a program in which shorts are book-ended by longer films such as Victoria Marks' ground-breaking 1993 *Outside In* and the San Francisco premiere of *Finite and Infinite* by RJ Muna, who is best known for his spectacularly airborne dance photography. Historian/critic Joanna Harris will also show rare films of Bay Area dance pioneers and work by avant-garde filmmaker Maya Deren.

In the Bay Area, a small but growing group of dancers is intrigued by the specific requirements of dancing for the camera. Among them are Private Freeman, Nol Simonse,

and Maria Kotchekova, who in 2009 won the solo gold medal on the TV show *Superstars of Dance*. Schoenberg cast her film noir *Nightingale*, which receives its world premiere at the sold-out opening night gala, with local dancers. Freeman is one of them.



The San Francisco Dance Film Festival brings the premiere of local photographer RJ Muna's *Finite and Infinite Games*, choreographed by Kate Fisher. | PHOTO BY CHRISTOPHER NASH

“I like the idea that film can focus a viewer as long as it wants,” Freeman says. “I also like that you have a 360-degree sense of space. You are working with different concepts of continuity and detail. At the same time, when you have several takes, you need to remember how exactly you had positioned your leg.”

Brevity, with most works lasting between three and 10 minutes, characterizes “screendance.” Even the experienced Mitchell Rose, who recently moved to the Bay Area to teach Dance on Camera at Mills College, stuck to this YouTube-friendly time frame when making his wondrous *Modern Daydreams: Part One* (2001).

The 18 selections in this year's San Francisco Dance Film Festival stick to the norms. Marta Renzi's *Texas Plate* (2007), a romance to music by singer-songwriter Patti Scialfa, is two minutes. A journey onto a wooded mountain, *Stronger*

(2010), by the U.K.'s Wilkie Branson, takes four minutes. Dutch director Carmen Rozestraten's trip into a Catalan woman's dream world in *After the Water the Clouds* (2009) requires nine.

Neither Schoenberg nor documentary and experimental filmmaker Ben Pierce — a former San Francisco Ballet principal dancer who showed work in last year's festival — can explain the logic behind the short format. Perhaps, they suggest, it's what audiences want to see, and what festivals like theirs prefer to program.

The time frames of YouTube, where a lot of these works end up, is a definite reason. Lack of financing for bigger projects may be another. It's also possible that the creators of these collaborative ventures haven't developed the necessary technical chops to master longer works yet.

One festival juror intrigued by the buzz around dance on screen is ODC associate director and choreographer KT Nelson. She finds herself fascinated by the idea of honing in very closely to the body (“Let's say to the crook of an elbow”) or to create a work in a completely different setting (“Water, for instance”). She hasn't jumped in yet — but there's always next year. **SFBG**

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for calendar of events and information

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PARTIAL PROCEEDS GOING TO DOCTORS WITHOUT BORDERS FOR JAPAN RELIEF

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TUESDAY 4/5 - WEDNESDAY 4/6
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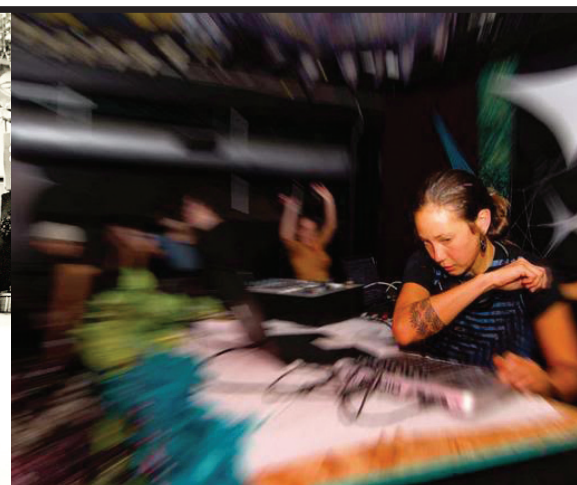
APRIL 21-23
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Superspoon

By Marke B.

superego@sfbg.com

SUPER EGO The modern historical relationship between wild night-life and fine food in San Francisco is short, messy, and smells like either hot tamales, pork-wrapped pork, Nutella A Go-Go, or semi-regurgitated Marcello's. Aside from the odd Tonayense truck rumbling outside the club, food carts were definitely outnumbered in the 1990s by ambulances on standby at popular venues. (Who the hell ate in the '90s, anyway?)

As for the '00s, the only pastry you'd likely see near the dancefloor was a muffin top spilling from first embroidered, then super-skinny stretch jeans. Scary blueberry, honey. And while many clubs now maintain a kitchen as part of their license — a necessary compromise with the state to operate after-hours or allow all-ages entrance — I must admit to never scarfing down the chicken mole at DNA Lounge or a Polish sausage at Bottom of the Hill, although I hear both are real winners. I'm already dealing with four-way hips; I don't need a fifth to throw me off.

It would take something really special to bridge the drunken-digestion divide. And voilà, in rolls Night Market, a frisky food and dance affair at Public Works that fills a voracious, previously unanticipated need. Brought to us by the yummy hunter-gatherers of ForageSF (www.foragesf.com), Night Market packs in local vendors offering everything from Afghan bolanis and banh mi burgers to something called a "meat-baller" that I can't wait to devour in a dark corner. It also packs in eager eaters — more than 3,000 attended last time — sampling the goods and kickin' em up to zesty tunes. (This installment, on Sat., March 26 at Public Works, includes the Hard French classic soul DJs, fab opera singer Maki, and violin breakbeat artist Chances End.) Basically your dream farmer's market, minus the hay but with a whole lotta *heeeey*. Night Market Sat/26, 6 p.m.–2 a.m., \$5 before 11 p.m., \$10 after. Public Works, 161 Erie, SF. www.publicsf.com

com), Night Market packs in local vendors offering everything from Afghan bolanis and banh mi burgers to something called a "meat-baller" that I can't wait to devour in a dark corner. It also packs in eager eaters — more than 3,000 attended last time — sampling the goods and kickin' em up to zesty tunes. (This installment, on Sat., March 26 at Public Works, includes the Hard French classic soul DJs, fab opera singer Maki, and violin breakbeat artist Chances End.) Basically your dream farmer's market, minus the hay but with a whole lotta *heeeey*. Night Market Sat/26, 6 p.m.–2 a.m., \$5 before 11 p.m., \$10 after. Public Works, 161 Erie, SF. www.publicsf.com

► RELAX RELATE RELEASE

"No subgenre of dance music shall go untouched" is the motto of this new monthly at 222 Hyde. And local hosts Vin Sol, Charles McCloud, and Richie Panic, plus guests Stanley Frank and Robert Jeffrey of extraordinary Monday party Viennetta Discotheque, are certainly masters of touching. Vin and Charles have been making some gorgeous edits lately (Sade and Deee-lite, anyone?): this will be the place for ears wide open. Thu/24, 9 p.m.–2 a.m., \$5. 222 Hyde, SF. www.222hyde.com, Facebook: Relax Relate Release

► FRITE NIGHT

Local label Frite Nite (www.fritenite.com) retains a superstar roster of forward-thinking beatmakers — and this showcase looks to be rather bonkers in the abstract bass and out-your-head beats department.

Salva, B. Bravo, Epcot, Eprom, Ana Sia, NastyNasty, and Comma all bring different perspectives and experiences to the signature Frite Nite sound, which should make the party a 360-degree head-tripping (and heel-shredding) experience. Fri/25, 9 p.m.–late, \$10 adv/\$15. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

► SOIREE 9: LA DOLCE VITA

Who doesn't just adore a soiree? Evil Smurfs, that's who. This benefit for the LGBT Community Center is pricey, but I speak from experience when I say that you get a lot of star-studded bang for the buck (plus, duh, *helping*). Honey Soundsystem and Stanley Frank DJ; Fauxnique, Glamamore, Honey Mahogany, House of Salad, and zillions more perform; that breath-taking Raja queen from RuPaul's Drag Race hostesses, and I think they're auctioning off Heklina? Bidder beware! Sat/26, 7 p.m.–11 p.m., \$95. SF Design Center, 101 Henry Adams, SF. soiree.sfcenter.org

► DEBASER 3-YEAR ANNIVERSARY

Oh you Gen-Yers — you've flooded the nightlife marketplace with strangely boy band-obsessed retro '90s nights lately. But we already had one of the best grunge and riot grrrl revival gigs going, with Debaser. If you like your '90s a little more flannel-y (with a side of killer hip-hop), join DJs Jamie Jams, Emdee, and Stab Master Arson, plus rad Fugazi tribute band Repeater, and surf the crowd, Kurt. Fri/25, 9 p.m., \$5 (free before 11 p.m. with babydoll dress or flannel). 111 Minna, SF. www.facebook/debaser90s **SFBG**

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www.slims-sf.com
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THE DOWNTOWN FICTION
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Australian indie-pop band Hungry Kids of Hungary plays Bottom of the Hill Wed/23.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

ROCK/BLUES/HIP-HOP

Antonionian, Doseone, Jel Rickshaw Stop. 8pm, \$10.
Burmese, Vaz, Rabbits Knockout. 9pm, \$6.
Esben and the Witch, Julianna Barwick, Hungry Kids of Hungary Bottom of the Hill. 9pm, \$10.
Otis Heat, Diamond Light, Caldecott Hotel Utah. 9pm, \$8.
Theophilus London, Alexander Spit, The 87 Stick Up Kids, C Plus and Duckworth 330 Ritch. 9pm, \$17.
Tecumseh, Derek Money Penny, Opera Mort, Caldera Lakes Hemlock Tavern. 9pm, \$7.
Wakey! Wakey!, All Smiles Café Du Nord. 8:30pm, \$12.

JAZZ/NEW MUSIC

Alfredo Rodríguez Trio Yoshi's San Francisco. 8 and 10pm, \$10-18.
Cat's Corner with Christine and Nathan Savanna Jazz. 9pm, \$10.
Cosmo Alleycats Le Colonial, 20 Cosmo, SF; www.lecolonialsf.com. 7pm.
Dink Dink Dink, Gaucho, Michael Abraham Amnesia. 7pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Green, Through the Roots, Thrive Great American Music Hall. 9pm, \$13.
Matt Turk Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Buena Onda Little Baobab, 3388 19th St., SF; (415) 643-3558. 10pm, \$3. Soul, funk, swing, and rare grooves with residents Dr. Musco, DJB.
Cannonball Beauty Bar. 10pm, free. Rock, indie, and nu-disco with DJ White Mike.
Club Shutter Elbo Room. 9pm, \$5. Goth with DJs Nako, Omar, and Justin.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance

music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 24

ROCK/BLUES/HIP-HOP

Acid Mothers Temple & The Melting Paraiso U.F.O., Shilpa Ray & Her Happy Hookers Bottom of the Hill. 9:30pm, \$12.
Blind Willies Blue Macaw, 2565 Mission, SF; (415) 920-0577. 8pm.
Curious Mystery, Greg Ashley, Zoobombs Knockout. 9:30pm, \$6.
Quinn Deveaux Amnesia. 9pm, \$5.
Dispirit, Atriarch, Alaric El Rio. 8pm, \$8.
Shane Dwight Biscuits and Blues. 8 and 10pm, \$15.
Liam Finn, Luyas Independent. 8pm, \$15.
Flexx Bronco, Spittin' Cobras, Hewhocannotbenamed, Crawler Thee Parkside. 9pm, \$8.
Kids of 88, Art vs. Science Rickshaw Stop. 9pm, \$10-20.
Music for Animals, Foreign Resort, Matinees Hemlock Tavern. 9pm, \$7.
Naughty By Nature Yoshi's San Francisco. 8pm, \$38.
Sky Parade, Grand Atlantic, Parties, Modern Day Sunshine Hotel Utah. 8pm, \$8.
Soul Man Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Toro Y Moi, Braids, Cloud Nothings Great American Music Hall. 7:30pm, \$15.

JAZZ/NEW MUSIC

Derek Smith Latin Jazz Band and director Dee Spencer SFSU Jazz Bands Savanna Jazz. 7:30pm, \$10.
Jane Monheit SF Conservatory of Music, 50 Oak, SF; www.sfjazz.org. 7:30pm, \$30-50.
Paul Drescher Ensemble 25th Anniversary Z Space, 450 Florida, SF; www.brownpapertickets.org. 7pm, \$20.

FOLK/WORLD/COUNTRY

Kris Delmhorst Café Du Nord. 8pm, \$18.

JimBo Trout and the Fishpeople Atlas Café. 8-10pm, free.
"Twang! Honky Tonk" Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5. DJs Pleasurmaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
80s Night Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.

Gigantic Beauty Bar. 9pm, free. With DJs Eli Glad, Greg J, and White Mike spinning indie, rock, disco, and soul.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Thursday Special Tralala Revolution Café,

3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.

FRIDAY 25

ROCK/BLUES/HIP-HOP

Beats Antique Fillmore. 9pm, \$20.
Bruises, Hold Me Luke Allen, Eighteen Individual Eyes El Rio. 9pm, \$5.
Elle Nino, Club Crasherz, Double Duchess Hotel Utah. 9pm, \$8.
Good Charlotte, This Century Regency Ballroom. 8pm, \$28.
Hot Panda, Twinks, Watch It Sparkle Hemlock Tavern. 9:30pm, \$7.
Candye Kane Biscuits and Blues. 8 and 10pm, \$20.

CONTINUES ON PAGE 34 >>



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FRI/25 ROCK/BLUES/HIP-HOP CONT>>

King Tuff, **Personal** and the Pizzas, **Rantouls**, **Wrong Words**, **King Lollipop** Thee Parkside. 9pm, \$10.
Ed Kowalczyk Yoshi's San Francisco. 8pm, \$30.
James Lanman and the **Good Hurt**, **Mark Sexton Band**, **Dylan Cannon** Café Du Nord. 9pm, \$10.
Men, **Lady Tragik**, **Katastrophe** Rickshaw Stop. 8:30pm, \$12.
Saw Doctors, **AM Taxi** Slim's. 8pm, \$24.
Smoking Popes, **New Trust**, **Hot Toddlers** Great American Music Hall. 9pm, \$15.
Taj Mahal, **Lady Bianca** Independent. 9pm, \$40.
Wye Oak, **Callers**, **Sands** Bottom of the Hill. 10pm, \$12.

JAZZ/NEW MUSIC

Lacemaking: **Katy Stephan with the Nice Guy Trio** Red Poppy Art House. 8pm, \$12-20.
Paul Drescher Ensemble 25th Anniversary Z Space, 450 Florida, SF; www.brownpapertickets.org. 8pm, \$20.
Marlina Teich Savanna Jazz. 7:30pm, \$8.
Adam Theis and the Jazz Mafia String Quartet Swedish American Hall (upstairs from Café Du Nord). 8pm, \$25.
Tin Cup Serenade Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Cityfox Showcase Public Works, 161 Erie,

SF; www.cityfox.eventbrite.com. 9pm. With Digitaline, Lee Jones, James What?, and more spinning deep house and techno.
Debaser 111 Minna. 9pm, \$5. The 90s party celebrates its third anniversary with a Fugazi cover band and DJs Jamie Jams, Emdee, and Stab Master Arson.
Duniya Dancehall Blue Macaw, 2565 Mission, SF; (415) 920-0577. 10pm, \$10. With live performances by Duniya Drum and Dance Co. and DJs dub Snakr and Juan Data spinning bhangra, Bollywood, dancehall, African, and more.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian

spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Hubba Hubba Revue: The 90s Show DNA Lounge. 9pm, \$10-15. Burlesque plus DJs spinning 90s jams.
Psychedelic Radio Club Six. 9pm, \$7. With DJs Kial, Tom No Thing, Megalodon, and Zaprunderpedro spinning dubstep, reggae, and electro.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Some Thing Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.
Soul Rebel Koko Cocktails, 1060 Geary, SF; www.kokococktails.com. 10pm, free.

Spindig Happy Hour Knockout. 6-9pm, free. With Ryan Poulsen, Joe Bank\$, and Stef playing rap, punk, and everything in between.
Teenage Dance Craze: The Number One Twisting Party in the Universe Knockout. 10pm, \$4. Surf, garage, soul, and more with Russell Quan and dX the Funky Granpaw.
Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TopOne and guest spin jazzy beats for cocktailians.

SATURDAY 26

ROCK/BLUES/HIP-HOP

Appleseed Cast, **Muscle Worship** Great American Music Hall. 9pm, \$15.
Beautiful Losers Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.
Blue Roan Filly, **Pie Crust Promises**, **Steel Hotcakes** El Rio. 9pm, \$7.
Davila 666, **Mean Jeans**, **Biters**, **Booze** Thee Parkside. 9pm, \$10.
Ha Ha Tonka, **Hoots and Hellmouth**, **Devil's Own** Hotel Utah. 9pm, \$10.
"Jason Becker's Not Dead Yet Festival" Slim's. 9pm, \$25. With Joe Satriani, Richie Kotzen, Steve Lukather, Kehoe Nation, Flamelat, Vinnie Moore, and Michael Lee Firkins.
Lost Coves, **Bambi Killers**, **Chapter 24** Hemlock Tavern. 5pm, \$6.
Narooma, **Aimless Never Miss**, **We Be the Echo**, **Form and Fate** Submission, 2183 Mission, SF; www.sf-submission.com. 7:30pm, \$6.
O'Death, **Arann Harris** and the **Farm Band**, **Helado Negro** Independent. 9pm, \$12.
Parson Red Heads, **Jean Marie**, **Laguna** Hemlock Tavern. 9:30pm, \$8.
Say Hi, **Yellow Ostrich**, **Blair** Bottom of the Hill. 10pm, \$14.
Sheila E. Yoshi's San Francisco. 8 and 10pm, \$35.
Earl Thomas Biscuits and Blues. 8 and 10pm, \$22.
Totally Enormous Extinct Dinosaurs, **Beni** Rickshaw Stop. 9pm, \$12.50.
Traditional Fools, **Audacity**, **Culture Kids**, **Underground Railroad** to Candyland, **Skumby** and the **Disney Dads**, **Shrouds** Thee Parkside. 2pm, \$10.
Voodoo Fix, **Sara Payah**, **Con Brio** Amnesia. 8pm, \$7-10.

JAZZ/NEW MUSIC

Gina Harris and **Torbie Phillips** Savanna Jazz. 7:30pm, \$8.
Paul Drescher Ensemble 25th Anniversary Z Space, 450 Florida, SF; www.brownpapertickets.org. 2 and 8pm, \$20.
Alex Pinto Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.



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Lavay Smith and Her Red Hot Skillet Lickers Red Poppy Art House. 7:30 and 9pm, \$12-20.

FOLK/WORLD/COUNTRY

Mijo de la Palma Mission Cultural Center Theater, 2868 Mission, SF; www.missionculturalcenter.org. 7:30pm, \$12-15.
Mucho Axé 50 Mason Social House, 50 Mason, SF; www.50masonsocietyhouse.com. 9:30pm.
Nada Brahma Music Ensemble Om Shan Tea, 233 14th St., SF; 1-888-747-8327. 7pm, \$10-20.
Corey Allen Porter, Seth Augustus, Handlebars and Kindle Make-Out Room. 7:30pm, \$7.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Bootie SF: Titus Jones DNA Lounge. 9pm, \$8-15. Mash-ups.
4OneFunktion Elbo Room. 10pm, \$8-10. Hip-hop and funk with DJ Numark, F.A.M.E., and DJs Platurn, J. Boogie, and B. Cause.
Go Bang! Deco Lounge, 510 Larkin, SF; www.gobangsf.com. 9pm, \$5. Atomic dancefloor disco action with special guest Tim Zawada, plus residents Steve Fabus, Stanley Frank, Tres Lingerie, and Sergio.
Lonely Teardrops Knockout. 10pm. Rockabilly with Daniel and dX theFunky Gran Paw.
Open Forum Madrone Art Bar. 9pm, \$5. Pam the Funkstress and DJ BackSide spin 80s, 90s, hip-hop, funk, and more.
Reggae Gold Club Six. 9pm, \$15. With DJs Daddy Rolo, Polo Mo'qz, Tesfa, Serg, and Fuze spinning dancehall and reggae.
Temptation Cat Club. 9:30pm, \$7. Video dance explosion with DJs Dangerous Dan, Skip, Ryan B spinning 80s and new wave, and guests Blondie K and subOctave spinning indie.

SUNDAY 27

ROCK/BLUES/HIP-HOP

“AP Tour” Regency Ballroom. 5:30pm, \$18. With Black Veil Brides, Destroy Rebuild Until God Shows, I See Stars, VersaEmerge, and Conditions.
David Dondero, Franz Nicolay, Boats Hemlock Tavern. 9pm, \$8.
Lloyd Gregory Biscuits and Blues. 8 and 10pm, \$15.
Jeff Jones Band Boom Boom Room. 9:30pm, free.
Miniature Tigers, Pepper Rabbit, Cannons and Clouds Rickshaw Stop. 8pm, \$10.
Mo'Some Tonebender, Lolita No. 18, Zukunashi, Hystoic Vein, Josy Independent. 8pm, \$15.
Jay Nash, Joey Ryan and Kenneth Pattengale Café Du Nord. 8pm, \$10.
Nobunny, Apache, Wild Thing, Midnite Snaxxx, Egg Tooth Thee Parkside. 8pm, \$10.
Ready Set, Allstar Weekend, Downtown Fiction, We Are the In Slim's 6:30pm, \$16.
Rotting Christ, Melechesh, Hate, Abigail Williams, Lecherous Nocture DNA Lounge. 7:30pm, \$25.
She Rides, Bully, Dcoi Submission, 2183 Mission, SF; www.sf-submission.com. 7:30pm, \$5.
Sharon Van Etten, Little Scream, Colossal Yes Bottom of the Hill. 9pm, \$12.
Erica Von Vokyrie vs. Honey Mahogany Martuni's, 4 Valencia, SF; www.dragatmartunis.com. 7pm, \$5.

JAZZ/NEW MUSIC

Frank Jackson, Larry Vuckovich, Al Obidinski Bliss Bar, 4026 24th St., SF; www.blissbarsf.com. 4:30pm, \$10.
Little Brown Brother Band Savanna Jazz. 7:30pm, \$5.
Paul Drescher Ensemble 25th Anniversary Z Space, 450 Florida, SF; www.brownpapertickets.org. 2 and 7pm, \$20.
Swing-out Sundays Milk Bar. 9pm, \$3-15. With beginner swing lessons.
Irma Thomas Palace of Fine Arts, 3301 Lyon, SF; www.sfjazz.org. 7pm, \$25-60.
Tom Lander Duo Medjool, 2522 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Beyond the Pale, Orkestar Sali Amnesia. 9pm, \$10.
Family Folk Explosion Revolution Café, 3248

22nd St, SF; (415) 642-0474. 8pm, free.
Ray Martinez and Salsa Jazz Project El Rio. 4-8pm, \$8.
Old Man Markley, Filthy Thieving Bastards, Cooper McBean Thee Parkside. 3pm, \$10.
Abigail Washburn Yoshi's San Francisco. 7pm, \$18.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeplerot Necromos and c. death.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and guest DJG.
45 Club: 100 Years of Funky Soul Records Knockout. 10pm, free. With English Steve and dX the Funky Gran Paw.

MONDAY 28

ROCK/BLUES/HIP-HOP

B and Not B, She's, I Hate You Just Kidding Knockout. 9pm, \$7.
Crosby and Nash Warfield. 8pm, \$43.50-60.50.
Endroit, Mahgeetah, Add Moss Elbo Room. 9pm, \$5.
Le Mutant, Tank Attack, Arms N Legs, Black Stool El Rio. 7pm, \$5.
Roykopp, Jon Hopkins Regency Ballroom. 8pm, \$32.
She Wants Revenge, Californian Independent. 8pm, \$25.
“Under Raps” Showdown, 10 Sixth St., SF; www.bposmusic.us. 9pm. Hip-hop open mic hosted by Mantis One and Big Shawn.

JAZZ/NEW MUSIC

“Earplay: Sound Tangents” Herbst Theater, 401 Van Ness, SF; (415) 392-4400. 7:30pm, \$10-20. Works by John Cage, Elliott Carter, and more.
Lisa Mezzacappa's Bait and Switch Yoshi's San Francisco. 8pm, \$15.
Lavay Smith Orbit Room, 1900 Market, SF; (415) 252-9525. 7-10pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 29

ROCK/BLUES/HIP-HOP

Endemics, Uzi Rash, American Splits, Broken Water Knockout. 9pm, \$5.
Greenflash El Rio. 7pm, free.
Guitar vs. Gravity, Control-R, Cleve-Land, DJ Culture Shizzam Elbo Room. 9pm, free.
Katchafire, Tomorrows Bad Seeds Independent. 8:30pm, \$20.
Mallard, Sugar Sugar Sugar, Will Ivy Hemlock Tavern. 9pm, \$6.
Parlotones, Imagine Dragons, Ivan and Alyosha Bottom of the Hill. 9pm, \$10.
Rebecca Roudman Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.
Uh Huh Her, Diamonds Under Fire Great American Music Hall. 8pm, \$21.
Mary Wilson Yoshi's San Francisco. 8pm, \$35.

DANCE CLUBS

Boomtown Little Baobab, 3388 19th St, SF; (415) 643-3558. 9pm, free. DJ Mundi spins roots, ragga, dancehall, and more.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro. **SFBG**

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SATURDAY MAR 26

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Sun 4.03 • 8pm

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Fri 4.08 • 9pm

MATTHEW DEAR +
MICHAEL MAYER



Upcoming Events

04.09	New Wave City
04.13	Breakage
04.15	CSS + Hot Tub
04.16	Trentemoller
04.20	The Go! Team
04.24	Left Fest
04.30	Bootie Prom
05.06	Dirtybird
05.07	Dirty Vegas
05.16	A-Trak + Kid Sister + Gaslamp Killer
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THE RANTOULS
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SKUMBY AND THE DISNEY DADS
THE SHROUDS

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BURGER BOOGALOO!
DAVILA 666
MEAN JEANS
THE BITERS
THE BOOZE

★ Sun 3/27 ★

3PM/\$10
ALL AGES

TWANG SUNDAY
OLD MAN MARKLEY
FILTHY THIEVING BASTARDS
COOPER MCBEAN (THE DEVIL MAKES THREE)

8PM/\$10
ALL AGES

BURGER BOOGALOO!
NOBUNNY
APACHE
WILD THING
MIDNITE SNAXXX
EGG TOOTH (FEAT. SHANNON OF SHANNON AND THE CLAMS)

UPCOMING SHOWS:
 3/31 - KOALACAUST, STEEL TIGERS OF DEATH, KING CITY
 4/2 - AMERICAN STEEL, YI, CAT PARTY, HANNAEI
 4/13 - HAMMERLOCK, SCHEISSSE MINNELLI, SEVEN CROWNS, LECHEROUS GAZE
 4/14 - THE CUTE LEPEERS, THE RE-VOLTS, COMPLAINTS, LYDIA & THE PROJECTS
 4/15 - THE GR'UPS, SWANN DANGER, STREET EATERS, HOUNDS AND HARLOTS,

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ON THE CHEAP LISTINGS



Calling all comic buffs and dark humor enthusiasts! Cartoonist Audrey Soffa will be around on Sat/26 at the Cartoon Art Museum to talk about her latest projects while in residency there.

IMAGE COURTESY OF THE CARTOON ART MUSEUM

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

Paula Frazer and company Make-out Room, 3225 22 St., SF; (415) 647-2888, Facebook: The Hypnotist Collectors, Big Eagle, Skystone. 8pm, \$7. San Francisco musician Paula Frazer is no stranger to those familiar with the local music scene. She has been performing around these here parts since the '80s, with her own band Tarnation as well as the likes of Virginia Dare and the Tindersticks. Tonight, check out her new newest psych-heavy project Skystone as they open for Hypnotist Collectors and Big Eagle.

THURSDAY 24

Wham City meets the Bay Milk Bar, 1840 Haight, SF; www.milksf.com. 8pm, \$6. Baltimore's Wham City collective, who has brought us synthy ear candy like Dan Deacon and Future Islands, makes its way to San Francisco in the form of Adventure, a super melodic synth-pop project reminiscent of vintage Nintendo and New Order. Also on the bill are Bay Area locals Exray's, Phantom Kicks, and Yalls for a night of electro-pop bliss.

FRIDAY 25

Black Gold Ever Gold Gallery, 441 O'Farrell, SF; www.evergoldgallery.com. 6pm, free. Clean out your closets and get ready for a night of transformation that brings up-cycling to a whole new level. Combining performance art with spiritual and physical metamorphosis, artists Joshua Short and Otto Von Busch will be joining forces with the Dark Satanic Northern European Arts and the American Junk Culture to turn your junk into gold – conceptually, of course.

SATURDAY 26

Visit with the cartoonist in residence Cartoon Art Museum, 655 Mission, SF; (415) CARTOON, www.cartoonart.org. 1-3pm, free with admission. Today comic buffs and dark humor enthusiasts can talk to Audrey Soffa about the art of cartooning and her latest projects as well as her long-running series "The Bunny System" and her recent book, *Endangered Species*. Be sure to bring something from your collection for an autograph – although the museum's bookstore is sure to be well stocked.

An afternoon with Lewis Lapham and Michael Krasny San Francisco Waldorf High School, 470 West Portal, SF; (415) 213-6194, www.sfwaldorfhighschool.com. 3pm, \$10

suggested donation. Join two noted scholars as they discuss the future of education in America as writer and historian Lewis H. Lapham and KQED *Forum's* Michael Krasny offer their insights. Educators, parents, and concerned citizens alike should all benefit from this important event.

Kristi Yamaguchi book signing Yerba Buena Ice Skating Center, 750 Folsom, SF; (415) 863-8688, www.booksmith.com. 6-8:30pm, \$6.25-8 including skate rental. Olympic champion skater Kristi Yamaguchi will be talking about and signing copies of *Dream Big, Little Pig*, her new book about a little piggy name Poppy, her dreams to be a supermodel ballerina, and the encouragement she receives from her family to keep believing in herself. Copies of the book will be available at the event.

SUNDAY 27

Homo Hoedown for Lyon Martin El Rio, 3158 Mission, SF; www.elriosf.com. 1-3pm, \$10 suggested donation. Lyon Martin Health Services – the only community clinic in California with a specific emphasis on queer women and transgender healthcare – is raising funds to meet their March goal of \$200,000 in order to avoid facing a closure plan. They've managed to throw some awesome parties, which is partly why they've been so successful in their past fundraising efforts. Tonight, music will meet art and craft for an auction that includes, paintings, photographs, tattoo sessions, and more.

MONDAY 28

Bands, booze, and frybread El Rio, 3158 Mission, SF; www.elriosf.com. 7pm, \$5. There's a lot going on at El Rio tonight to keep you busy while you sip \$1 Pabsts and \$2 cocktails – bands like French surf rockers Le Mutant and local Prog metalheads Tank Attack, and even yummy Navajo-style frybread to help soak up the alcohol. Don't want to pay the cover? No problem – hang out inside and enjoy DJs spinning eclectic vinyl from punk to country to psych and beyond.

TUESDAY 29

The Heartbreak Turtle Today Bay Model Visitor Center, 2100 Bridgeway, Sausalito; 7-9pm, free. The Sea Turtle Restoration Project will be hosting the premier of *The Heartbreak Turtle Today*, a documentary chronicling the effort to protect the Gulf of Mexico's sea turtle population up until the catastrophic BP oil spill. Following the screening will be a presentation with STRP's Dr. Chris Pincetich – who worked in the Gulf during the spill – on California's own sea turtle conservation projects and how you can help. **SFBG**

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Magic man: Christian Cagigal's *Obscura*. | PHOTO BY JULIE MICHELLE

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

» **Geezer** Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-50. Previews Thurs, 8pm; Sat, 5pm; Sun, 3pm (through March 27). Opens March 31. Thurs, 8pm; Sat, 5pm; Sun, 3pm. Through May 1. The Marsh presents a new solo show about aging and mortality by Geoff Hogle.

ONGOING

As Always Eureka Theatre, 215 Jackson; www.AsAlwaysTickets.com. \$25. Thurs-Sun, 8pm. Through March 27. Tracy Ward directs a new musical by Peter W. Tucker.

» **Caliente** Pier 29, The Embarcadero; 438-2668, www.love.zinzanni.org. \$117-145. Wed-Sat, 6pm; Sun, 5pm. Open-ended. Teatro Zinzanni presents a new production conceived in San Francisco.

» **40 Pounds in 12 Weeks: A Love Story** The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$15-35. Fri, 8pm; Sat, 8:30pm. Through Sat/26. "I hate assumptions," says Pidge Meade. In fact, her new solo show, about her experience as a young woman of size on a brutal crash diet, goes a long way toward unsettling more than one. Developed and directed by Charlie Varon (*Rush Limbaugh in Night School*, *Rabbi Sam*), Meade's multi-character monologue eschews easy sentiment for a sharply performed, consistently funny and genuine engagement with her younger, bigger self. Framed by a 20-year college reunion during which she suffers an unwanted conversation with an old roommate about her intervening dramatic weight loss, Meade recounts trying to lose 40 unwanted pounds to please her devoted but "harsh" father, an Olympic-level gymnastics coach shocked and appalled by her weight gain while at school. The father-daughter story comes interlarded with a few other encounters and characters measuring the variety of attitudes and approaches to weight among women in her Midwestern milieu. Meanwhile, Meade's problematic relationship with her demanding if ultimately responsive father finds an unexpected echo in her former roommate's pushy inquisitiveness (which, we learn, stems from her own desperate concern over a beloved but obese teen nephew). It's in quietly mingling awkwardness, fear, and love that Meade's piece can really surprise, and reaffirm that whatever else follows, it's the usual assumptions that need shedding first. (Avila)

The Homecoming American Conservatory Theatre, 415 Geary; 749-2228, www.act-sf.org. Call for times and prices. Through Sun/27. North London in the mid-1960s served Harold Pinter well as an apt location for an enduring vision of familial nightmare, namely a jockeying tribe

of self-interested working-class men bent on embracing as much as destroying one another. Into this testy household returns for a visit, unannounced and in the wee hours, one of their own: social climber Teddy (Anthony Fusco) back from America with wife Ruth (René Augesen). What happens next still has real force, even if it's sometimes missing in American Conservatory Theatre's current revival. A family unit of vipers and sadists and weirdoes is still a family unit, but real connections between the actors are few here. Augesen's Ruth—startlingly set free from deadening domestic harmony by the braying barnyard she soon comes to dominate—is the riveting center of attention, but the tension overall remains diffuse and inconsistent despite her gravitational pull. As the pugnacious patriarch, Max, slipping mercilessly from his historic spot at the top of the dog pile, Jack Willis is a bit all over the place, sometimes physically—director Carey Perloff has him well across the room in the opening scene's vital first confrontation, instead of up in the grill of coiled son Lenny (Andrew Polk)—but in tone and register too. Kenneth Welsh's fine performance as Max's superficially calm brother Sam goes some way toward grounding the proceedings, but the other performances remain more dutiful than distinguished and the production never quite attains the pressure and threat it should. (Avila)

James Bond: Lady Killer Dark Room Theater, 2263 Mission; 732-9592, www.brownpapertickets.com. \$20. Fri-Sat, 8pm. Through Sat/26. Dark Room Theater presents an all-new James Bond adventure.

Lady Grey (in ever lower light) EXIT on Taylor, 277 Taylor; (800) 838-3006, www.brownpapertickets.com. \$15-50. Thurs-Sat, 8pm; Sun, 5pm. Through April 10. Cutting Ball Theater presents the Bay Area premiere of three short plays by Will Eno.

» **Loveland** Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 8:30pm. Through Sat/26. Ann Randolph's one-woman show extends its run.

M. Butterfly Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$20-28. Thurs-Sat, 8pm (also April 3 and 10, 7pm). Through April 16. Custom Made Theatre presents David Henry Hwang's award-winning play.

» **Obscura: A Magic Play** Exit Studio, 156 Eddy; 673-3847, www.sffringe.org. \$20-25. Fri-Sat, 8pm. Through April 16. Christian Cagigal is back with the magical. Over the last several years, the popular Bay Area writer/performer has developed a series of dramatically structured magic shows (the most recent being the autobiographical *Now and at the Hour*), each a different attempt at blending expert prestidigitation with elements of narrative theater. Tightly focused and deliberately small-scale, *Obscura* is in some ways his most successful foray yet. In the Exit Theater's new studio space, Cagigal (with occasional help from his audience) unfolds a series of sly Gothic stories combined with extremely clever, sometimes dementedly playful card and coin tricks—the majority a collection of favorite pieces from other magicians—all played out on a delicately managed little table augmented by overhead projection (a set-up that offers various visual opportunities, including use of title cards). Rapid-fire

narration (occasionally indistinct but generally articulate) and a laid back, slightly mischievous demeanor combine here with consummate skill in an intimate and very enjoyable evening of crafty little tales. If there's an overarching theme, it probably has something to do with human folly, the persistence of mystery, and the devil, but then any good fable involving a deck of cards probably should. (Avila)

The Oldest Profession Brava Theater, 2781 24th St; 647-2822, www.brava.org. \$10-25. Brava Theater presents a play by Paula Vogel, directed by Evren Odickin.

Out of Sight Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$15-50. Thurs and Sat, 8pm; Sun, 3pm. Through Sun/27. Sara Felder's one-woman show extends its run.

Party of 2 — The New Mating Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.partyof2themusical.com. \$27-29. Fri, 9pm. Open-ended. A musical about relationships by *Shopping!* The Musical author Morris Bobrow.

» **Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-3006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockettes musical continues its successful run.

Regrets Only New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$24-40. Wed-Sat, 8pm; Sun, 2pm. Through April 3. New Conservatory Theatre presents a play by Paul Rudnick, directed by Andrew Nance.

7 Sins...One More Time! EXIT Theatre, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. \$25-40. Fri-Sat, 8pm. Through April 10. James Judd's long-running comedy hit has a return engagement.

Sex and Death: A Night with Harold Pinter Phoenix Theatre, Suite 601, 414 Mason; 1-800-838-3006, www.offbroadwaywest.org. \$35. Thurs-Sat, 8pm. Through Sat/26. The thing with Harold Pinter is you never know for certain whether he means for something to be funny or not. Take his most celebrated one-act, *The Dumb Waiter*, a rather tense dialogue between two hit-men waiting for their mark to show which

veers into disarmingly surrealist territory once they start receiving mysterious lunch orders via a creaky dumbwaiter, despite not having any food, or indeed any gas to cook food on. Is this Pinter's attempt to lighten the mood in an otherwise joyless examination of two minor functionaries in the criminal underworld, or is it a way for him to interject more unease into their already intractable situation? In Off-Broadway West's staging they opt mainly for the latter interpretation, neither Gus (Conor Hamill) nor Ben (Shane Fahy) play up much of the sly humor tucked into their lines, and when the "surprise" twist arrives, it feels like a foregone conclusion. More deftly nuanced, the second one-act on the bill, *The Lover* milks the sex lives of the petty bourgeoisie for all the hidden wit and complicated innuendo that could possibly be excavated. Morphing from chilly society marrieds to shameless afternoon fling and "common garden slut" Chad Stender and Nicole Helfer play out a tightly-wound sexual fantasy with a cool edge, a

satisfying end to a low-key revival. (Gluckstern) **Shopping! The Musical** Shelton Theater, 533 Sutter; (800) 838-3006, www.shoppingthemusical.com. \$27-29. Sat, 8pm. Open-ended. A musical comedy revue about shopping by Morris Bobrow.

Tenth Annual Bay One-Acts Festival Boxcar Theatre, 505 Natoma; 891-7235, www.bayone-acts.org. \$20-32. Wed-Fri, 8pm; Sat, 3 and 8pm; Sun, 3pm. Through Sat/26. Three Wise Monkeys Theatre Company presents the tenth incarnation of the curated festival.

BAY AREA

» **Ruined** Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$29-73. Call for dates and times. Through April 10. Berkeley Rep presents Lynn Nottage's Pulitzer-winning play about the lives of women in Africa. **SFBG**

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Program B (3/30, 4/2 mat): Battle: *In/Side*, set to music by Dimitri Tiomkin, sung by Nina Simone · Jamison: *Forgotten Time*, music by Le Mystère des Voix Bulgares · Ailey: *Three Black Kings*, music by Duke and Mercer Ellington (**Bay Area premiere**) · *Revelations*

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FILM LISTINGS

Ricardo Darín stars in Argentinian noir *Carancho*, out Fri/25.

COURTESY STRAND RELEASING

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

The Beaver Jodie Foster directs and co-stars in this film about a man (Mel Gibson) who communicates using a hand puppet. No word if said hand puppet calls anyone "sugar tits." (1:30)

▮ **Carancho** What *Psycho* (1960) did for show-ers this equally masterful, if far more bloody, neo-noir is bound to do for crossing the street at night. Argentine director Pablo Trapero has spun his country's grim traffic statistics (the film's opening text informs us that more than 8,000 people die every year in road accidents at a daily average of 22) into a Jim Thompson-worthy drama of human ugliness and squandered chances. Sosa (Ricardo Darín of 2009's *The Secret in Their Eyes*) is the titular "carancho," or buzzard, a disbarred lawyer-turned-ambulance chaser who swoops down on those injured in road accidents on behalf of a shady foundation that fixes personal injury lawsuits. It's only a matter of time before he crosses paths with and falls for Lujan (a wonderful Martina Gusman, also of Trapero's 2008 *Lion's Den*), a young ambulance medic battling her own demons and a grueling work schedule. A May-December affair begins to percolate until Sosa botches a job and incurs the wrath of the foundation, kicking off a chain reaction that only leads to further tragedy for him and his newfound love. Trapero keeps a steady hand at the wheel throughout, deftly guiding his film through intimate scenes that lay bare Lujan's quiet desperation and Sosa's moral ambivalence as well as genuinely shocking moments of violence. The Academy passed over *Carancho* as one of this year's nominees for Best Foreign Language Film, but Hollywood would do well to learn from talent like Trapero's. (1:47) *Lumiere*, *Shattuck*. (Sussman)

Desert Flower Based on the best-selling "model memoir," *Desert Flower* spins the remarkable tale of Waris Dirie, who fled across the Somali desert as a young teen to escape an arranged marriage. The marriage was not the most cruel tradition to be imposed on the girl, however — as a toddler, she'd been circumcised, and the crude operation (designed to keep her "pure" until marriage) caused her pain for years after. Waris (played as an adult by Ethiopian supermodel Liya Kebede) eventually makes her way to London, where she's discovered by a top photographer (Timothy Spall) while mopping floors at a fast-food restaurant. Part culture-clash drama, part girl-power success story (Waris befriends a punky Topshop clerk, played by Sally Hawkins), *Desert Flower* is directed (by Sherry Hormann) with the heavy-handedness of a TV movie. But the film does a powerful job drawing attention to a subject not often discussed — despite the efforts of activists like the real-life Dirie, female circumcision still affects some 6,000 girls a day — and for that it cannot be faulted. (2:00) (Eddy)

Diary of a Wimpy Kid: Rodrick Rules Sequel to last year's hit comedy based on the best-selling YA books by Jeff Kinney. (1:36)

Kill the Irishman If you enjoy 1970s-set Mafia movies featuring characters with luxurious facial hair zooming around in Cadillacs, flossing leather blazers, and outwitting cops and each other — you could do a lot worse than *Kill the Irishman*, which busts no genre boundaries but delivers enjoyable retro-gangsta cool nonetheless. Adapted from the acclaimed true crime book by a former Cleveland police lieutenant, the film details the rise and fall of Danny Greene, a colorful and notorious Irish-American mobster who both served and ran afoul of the big bosses in his Ohio hometown. During one particularly conflict-ridden period, the city weathered nearly 40 bombings — buildings, mailboxes, and mostly cars, to the point where the number of automobiles going sky-high is almost comical (you'd think these guys would've considered taking the bus). The director of the 2004 *Punisher*, Jonathan Hensleigh, teams up with the star of 2008's *Punisher: War Zone*, Ray Stevenson, who turns in a magnetic performance as Greene; it's easy to see how his combination of book- and street smarts (with a healthy dash of ruthlessness) buoyed him nearly to the top of the underworld. The rest of the cast is equally impressive, with Vincent D'Onofrio, Val Kilmer, Christopher Walken, and Linda Cardellini turning in supporting roles, plus a host of dudes who look freshly defrosted from post-*Sopranos* storage. (1:46) (Eddy)

▮ **Queen of the Sun: What Are the Bees Telling Us?** There are plenty of docs out there detailing the slow decline of the human race — self-inflicted decline, that is, thanks to our disregard for long-term environmental damage caused by our greedy, polluting ways. But unlike the recent *Carbon Nation* (2010), for example, which took a broad look at renewable energy, *Queen of the Sun* studies a far more specific issue. A tiny one, in fact: the size of a honeybee. Of course, as the movie points out, this honeybee-sized disaster is actually a *global* disaster in the making. The latest from Taggart Siegel, director of 2005's *The Real Dirt on Farmer John*, investigates the global bee crisis, talking to numerous beekeepers and scientists to discover why bees are disappearing, how their mass-vanishing act affects the food chain, and what (if anything) can be done before it's too late. Creative animation and quite a few characters (including a shirtless French guy who tickles his hive with his graying mustache) keep *Queen of the Bees* from feeling too much like a lecture; in fact, it's quite an eye-opener. You'll think twice before ever swatting another bee. (1:23) *Roxie*. (Eddy)

Sucker Punch From what I can tell, *Sucker Punch* is Zach Snyder's remake of his *300* (2006), except with jailbait instead of Spartans. (2:00) *Presidio*.

▮ **Win Win** See "#Winning." (1:46) *Bridge*.

Winter in Wartime A 13-year-old boy joins the resistance movement in 1945 Nazi-occupied Holland. (1:43) *Embarcadero*, *Shattuck*, *Smith Rafael*.

ONGOING

The Adjustment Bureau As far as sci-fi romantic thrillers go, *The Adjustment Bureau* is pretty standard. But since that's not an altogether common genre mash-up, I guess the film deserves some points for creativity. Based on a short story

by Philip K. Dick, *The Adjustment Bureau* takes place in a world where all of our fates are predetermined. Political hotshot David Norris (Matt Damon) is destined for greatness — but not if he lets a romantic dalliance with dancer Elise (Emily Blunt) take precedence. And in order to make sure he stays on track, the titular Adjustment Bureau (including Anthony Mackie and *Mad Men*'s John Slattery) are there to push him in the right direction. While the film's concept is intriguing, the execution is sloppy. *The Adjustment Bureau* suffers from flaws in internal logic, allowing the story to skip over crucial plot points with heavy exposition and a *deus ex machina* you've got to see to believe. Couldn't the screenwriter have planned ahead? (1:39) *Marina*, *1000 Van Ness*, *Piedmont*, *SF Center*, *Shattuck*, *Sundance Kabuki*. (Peitzman)

▮ **Battle: Los Angeles** (1:57) *California*.

Biutiful (2:18) *Shattuck*.

▮ **Black Swan** (1:50)

▮ *Shattuck*.

▮ **Cedar Rapids** (1:26) *California*, *Empire*, *Sundance Kabuki*.

Certified Copy Abbas Kiarostami's beguiling new feature signals "relationship movie" with every cobblestone step, but it's manifestly a film of ideas — one in which disillusionment is as much a formal concern as a dramatic one. Typical of Kiarostami's dialogic narratives, *Certified Copy* is both the name of the film and an entity within the film: a book written against the ideal of originality in art by James Miller (William Shimell), an English pedant fond of dissembling. After a lecture in Tuscany, he meets an apparent admirer (Juliette Binoche) in her antique shop. We watch them talk for several minutes in an unbroken two-shot. They gauge each other's values using her sister as a test case — a woman who, according to the Binoche character, is the living embodiment of James' book. Do their relative opinions of this off-screen cipher constitute characterization? Or are they themselves ciphers of the film's recursive structure? Kiarostami makes us wonder. They begin to act as if they were married midway through the film, though the switch is not so out of the blue: Kiarostami's narrative has already turned a few figure-eights. Several critics have already deemed *Certified Copy* derivative of many other elliptical romances; the strongest case for an "original" comes of Roberto Rossellini's *Voyage to Italy* (1954). The real difference is that while Rossellini's masterpiece realizes first-person feelings in a third-person approach, Kiarostami stays in the shadow of doubt to the end. (1:46) *Clay*, *Shattuck*, *Smith Rafael*. (Goldberg)

Even the Rain (1:44) *Opera Plaza*, *Shattuck*.

▮ **Heartbeats** (1:35)

▮ *Lumiere*.

▮ **The Human Resources Manager** (1:43) *Opera Plaza*.

I Am (1:16) *Shattuck*.

▮ **The Illusionist** (1:20)

▮ *Opera Plaza*.

Inside Job (2:00) *Lumiere*.

▮ **Jane Eyre** (2:00) *Albany*, *Embarcadero*, *Piedmont*, *Sundance Kabuki*.

The King's Speech (1:58) *Embarcadero*, *Empire*, *1000 Van Ness*, *Piedmont*, *Shattuck*, *Sundance Kabuki*.

▮ **Last Lions** (1:28)

▮ *Opera Plaza*, *Shattuck*.

▮ **Limitless** (1:37) *1000 Van Ness*, *Presidio*, *SF Center*.

▮ **The Lincoln Lawyer** Outfitted with gym-d-tanned-and-laundered manly blonde bombshells like Matthew McConaughey, Josh Lucas, and Ryan Phillippe, this adaptation of Michael Connelly's LA crime novel almost cries out for an appearance by the *Limitless* Bradley Cooper — only then will our cabal of flaxen-haired bros-from-other-'hos be complete. That said, *Lincoln Lawyer*'s blast of morally challenged golden boys nearly detracts from the pleasingly gritty *mise-en-scène* and the snappy, almost-screwball dialogue that makes this movie a genre pleasure akin to a solid Elmore Leonard read. McConaughey's criminal defense attorney Mickey Haller is accustomed to working all the angles — hence the title, a reference to a client who's working off his debt by chauffeuring Haller around in his de-facto office: a Lincoln Town Car. Haller's playa gets truly played when he becomes entangled with Louis Roulet (Phillippe), a pretty-boy old-money realtor accused of brutally attacking a call girl. Loved ones such as Haller's ex Maggie (Marisa Tomei) and his investigator

CONTINUES ON PAGE 40 »

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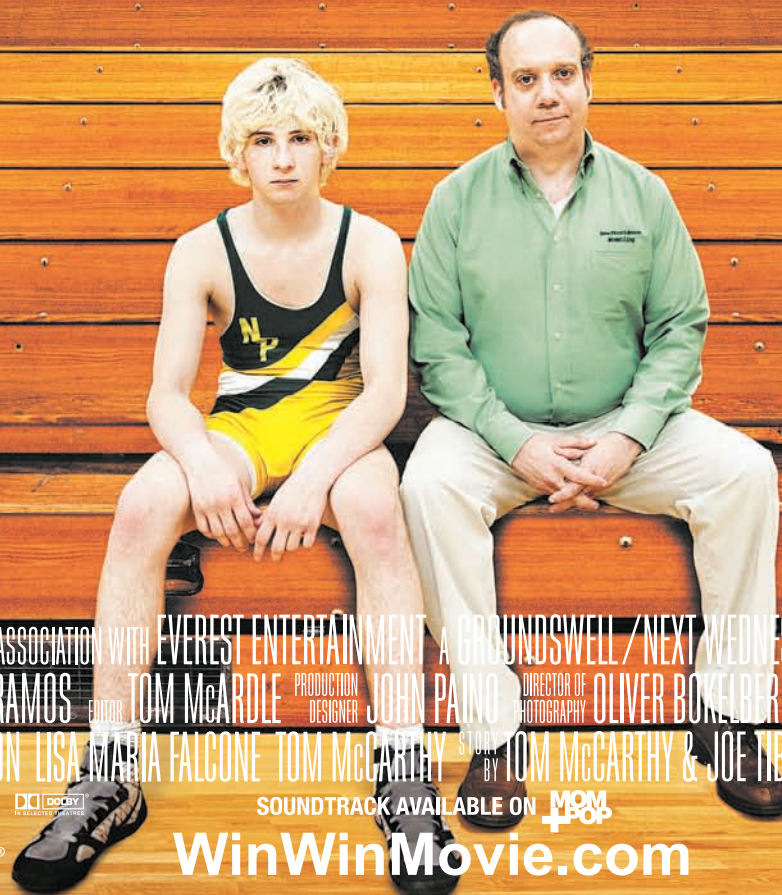
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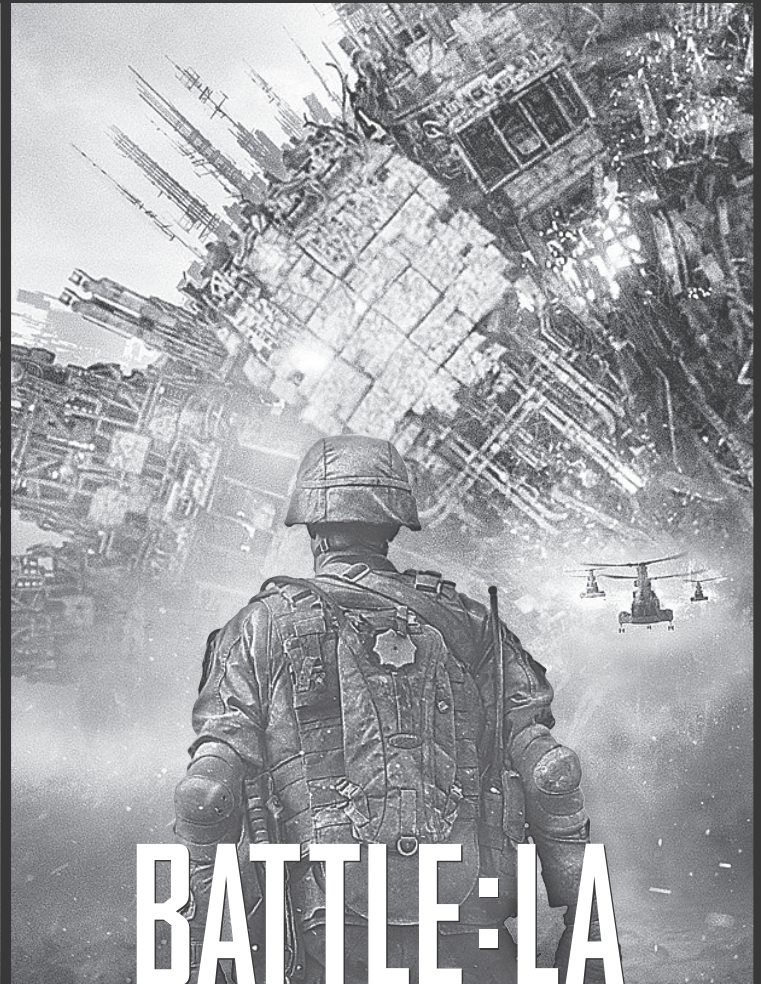
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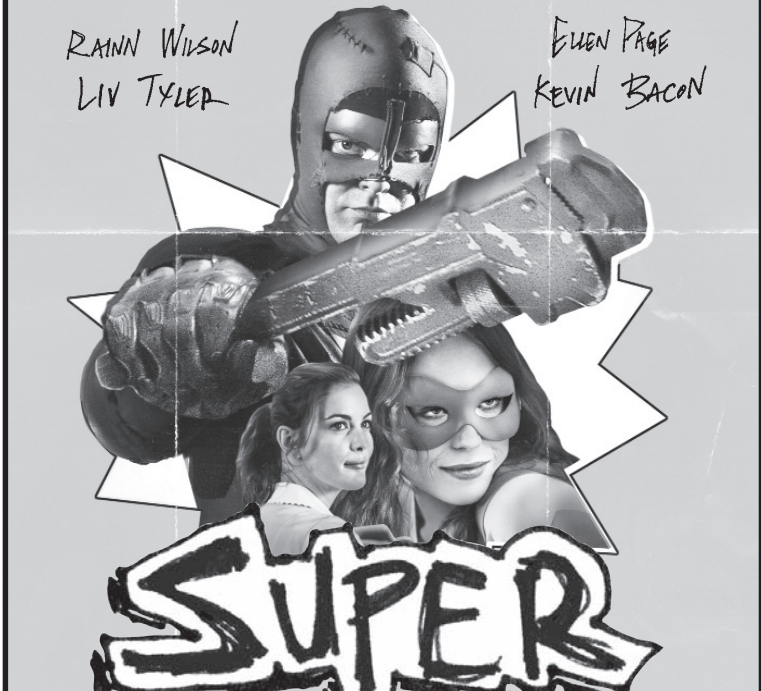
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Frank (William H. Macy) are in jeopardy — and in danger of turning in some delightfully textured cameos — in this enjoyable walk on the sleazy side of the law, the contemporary courtroom counterpart to quick-witted potboilers like *Sweet Smell of Success* (1957). (1:59) *Marina*, 1000 Van Ness, SF Center, Sundance Kabuki. (Chun)

Mars Needs Moms (1:28) 1000 Van Ness, SF Center.

The Music Never Stopped (1:45) Shattuck, Sundance Kabuki.

Of Gods and Men (2:00) Albany, Embarcadero.

Paul Across the aisle from the alien-shoot-em-up *Battle: Los Angeles* is its amiable, nerdy opposite: *Paul*, with its sweet geeks Graeme (Simon Pegg) and Clive (Nick Frost), off on a post-Comic-Con pilgrimage to all the US sites of alien visitation. Naturally the buddies get a close encounter of their very own, with a very down-to-earth everydude of a schwa named Paul (voiced by Seth Rogen), given to scratching his balls, spreading galactic wisdom, utilizing Christ-like healing powers, and cracking wise when the situation calls for it (as when fear of anal probes escalates). Despite a Pegg-and-Frost-penned script riddled with allusions to Hollywood's biggest extraterrestrial flicks and much 12-year-old-level humor concerning testicles and farts, the humor onslaught usually attached to the two lead actors — considered Lewis and Martin for pop-smart Anglophiles — seems to have lost some of its steam, and teeth, with the absence of former director and co-writer Edgar Wright (who took last year's *Scott Pilgrim vs. the World* to the next level instead). Call it a “soft R” for language and an alien sans pants. (1:44) *California*, Four Star, 1000 Van Ness, Presidio. (Chun)

Phil Ochs: There But For Fortune (1:38) Smith Rafael.

Rango (1:47) Empire, Presidio, 1000 Van Ness, Sundance Kabuki.

Red Riding Hood (1:38) 1000 Van Ness, Shattuck, SF Center.

True Grit (1:50) Shattuck.

Unknown (1:49) 1000 Van Ness, SF Center.

You Won't Miss Me (1:21) Roxie.

REP PICKS

Dimension 5 and **ESPY** The Vortex Room March series of vintage espionage obscurities continues with this double bill of two particularly off-radar relics. First up is a 1966 U.S. B-flick that was one of a gazillion cheap James Bond imitations flooding the market at the time. It stars Jeffrey Hunter — a fading late 50s movie star who this same year made the mistake of surrendering *Star Trek*'s Kirk role to William Shatner. He's Justin Power, a big swingin' dick type who works for “Espionage, Inc.,” surrounded by a bevy of pantingly available female assistants. He discovers a “fantastic Red plot” to “destroy Los Angeles unless all Allied forces are withdrawn from Southeast Asia” being executed by Bond villain Harold “Oddjob” Sakata, who shows off his wrestling physique in a wheelchair and barks things (obviously dubbed by another actor) like “You?! Attack me?! Your superior?!?!” Our hero is thrown a “horizontal curve” by the “curious cat” Kitty (France Nguyen of 1958's *South Pacific* and 1993's *Joy Luck Club*), an ally with her own hidden agenda. The cheesy big gimmick is Power's use of a “time travel belt,” but the main attraction today is the film's occasionally jaw-dropping sexist and racist condescensions. More overtly fantasy-oriented is 1974's Japanese *ESPY* from director Jun Fukuda, a veteran of Toho Godzilla epics. Gifted with telekinetic powers, racecar driver Miki (handsome ex-model Masao Kusakari, still active in movies and TV) is drafted into a organization of similar extra-normal abilities to avert international crisis — unknown forces are assassinating world leaders attempting to negotiate peace in various trouble spots. Turns out “superhumans” living among us want to winnow the “weak” human race. It's good mutants vs. these bad mutants in a globe-trotting adventure that anticipates elements of *X-Men* (2000), *The Fury* (1978), *Scanners* (1981), and even *Team America: World Police* (2004) while hovering on the borders of spy, kung fu, disaster flick, and (briefly but memorably) exploitation ... with a very groovy 70s soundtrack to boot. *Vortex Room*. (Harvey) **SFBG**

The New York Times

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Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

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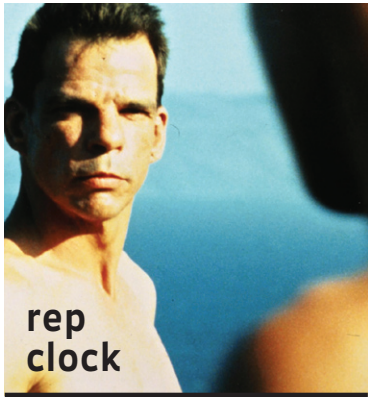
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Schedules are for Wed/23–Tues/29 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. Sweet Crude (Cioffi), Wed, 7:30. With special guest Emem Okon, a women's rights activist and advocate from Nigeria. "Free Form Film Series: TransCosmic Geometry," Thurs, 8. "Re-Imagining Gaza: Screenings of Short Films," Fri, 8. "Other Cinema:" Rachel (Bitton, 2009), plus more films about Israel and Palestine, Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. •**Kuroneko** (Shindo, 1968), Wed, 3:10, 7, and **House** (Obayashi, 1977), Wed, 5:05, 9. "Disposable Film Festival," short films made on cell phones and other "everyday devices," Thurs, 8. This event, \$12; advance tickets at www.brownpapertickets.com. "Sing-a-long:" **The Wizard of Oz** (Fleming, 1939), March 25-31, 7 (also Sat and Wed, 2).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-15. **Certified Copy** (Kiarostami, 2010), Wed-Thurs, call for times. **Phil Ochs: There But For Fortune** (Bowser, 2010) Wed-Thurs, call for times. **Winter in Wartime** (Koolhoven, 2009), March 25-31, call for times.

DELANCEY SCREENING ROOM 600 Embarcadero, SF; www.thackarystime.com. Free (seating limited; please RSVP to bstreb-el@sbcglobal.net). **Thackary's Time** (Klausner and Strebel), Wed, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Overdose: The Next Financial Crisis** (Borgs, 2010), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Heros and Misfits: The Films of Stephen Frears:" **Dirty Pretty Things** (2002), Fri, 6.

NINTH STREET INDEPENDENT FILM CENTER 145 Ninth St, SF; www.sfdancefilmfest.org. \$15. "San Francisco Dance Film Festival," dance films from around the globe, Fri-Sat, 6pm.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Under the Skin: The Films of Claire Denis:" **Nénette and Boni** (Denis, 1996), Fri, 7; **Beau travail** (Denis, 1999), Fri, 9; **Down By Law** (Jarmusch, 1986), Sat, 8:30. "First Person Rural: The New Nonfiction:" **La libertad** (Alonso, 2001), Sat, 6:30; **Agrarian Utopia** (Raksasad, 2009), Sun, 3; **The Sky Turns** (Álvarez, 2004), Sat, 5:30.

RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6-10. **Rushmore** (Anderson, 1998), Wed, 2, 7:15, 9:15. "Regurgitated: A Multimedia Comedy Show About Food," performance by Michael Capozzola, Thurs, 7:30, 9. **Poison** (Haynes, 1991), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Somewhere** (Coppola, 2010), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4:15). **The Mystery of Kaspar Hauser** (Herzog, 1974), March 29-30, 7, 9:20 (also March 30, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **You Won't Miss Me** (Russo-Young, 2009), Wed-Thurs, 7,

8:50. **Queen of the Sun: What Are the Bees Telling Us?** (Siegel, 2010), Fri-Mon, 7, 9 (also Sat-Sun, 1:45, 3:30, and 5:15); March 29-31, 7, 8:45.

VORTEX ROOM 1082 Howard, SF; www.myspace.com/thevortexroom. \$5 donation. "Thursday Film Cult:" •**Dimension 5** (Adreon, 1966), Thurs, 9, and **ESPY** (Komatsu, 1974), Thurs, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Thurs-Sat, noon-8; Sun, noon-6. "Human Rights Watch Film Festival:" **Last Best Chance** (Camerini and Robertson, 2010), Thurs, 7:30. "Iran Beyond Censorship:" **Close-Up** (Kiarostami), Fri-Sat, 7:30; **Crimson Gold** (Panahi, 2003), Sun, 2; **White Meadows** (Rasoulof, 2009), Sun, 4. **SFBG**

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SUN 3/27 THE SHES, HOLIDAY BOWL, U.E., SARCHASM, MODERATE EXCESS 924 Gilman BRITNEY SPEARS Castro Theater NOBUNNY, APACHE, WILD THING, MIDNITE SNAXXX, EGG TOOTH Parkside ROTTING CHRIST, MELECHESH, HATE, ABIGAIL WILLIAMS, LECHEROUS NOCTURNE DNA Lounge	MON 3/28 ROYKSOPP, JON HOPKINS Regency Ballroom CROSBY AND NASH Warfield ENDROIT, MAHGEETAH, ADD MOSS Elbo Room SHE WANTS REVENGE, THE CALIFORNIAN Independent	TUE 3/29 THE PARLOTONES, IMAGINE DRAGONS, IVAN & ALYOSHA Bottom of the Hill UH HUH HER Great American Music Hall DAVID CHOI Cafe Du Nord THE MALLARD, SUGAR SUGAR SUGAR, WILL IVY Hemlock KATCHAFIRE, TOMORROWS BAD SEEDS Independent	WED 3/30 DOM, HEAVY HAWAII Rickshaw Stop THE B FOUNDATION, KATASTRO, JAH ELEKTRIK Bottom of the Hill ARI HEST Cafe Du Nord CAREERERS, LE MUTANT (FRANCE), MARMALADE MOUNTAIN Hemlock

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 449264. The following person is doing business as **American International Mortgages/dba/Title America Search Company**, 1524 1st Ave #403 Oakland, CA 94606. John M. Brooks, Robert J. Pittman Jr, 1524 1st Ave #403 Oakland, CA 94606. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 10/18/04. Signed John M. Brooks. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on March 16, 2011. **#113331, March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333528-00 The following person is doing business as **LUV Outdoor**, 211 Jefferson St San Francisco, CA 94133. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Mary Ng. This statement was filed by Mariedyne L. Argente on February 16, 2011. **#113305, March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333560-00 The following person is doing business as **Brothers Hauling**, 1266 39th Ave San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/17/11. Signed Omar Hanna. This statement was filed by Susanna Chin on February 17, 2011. **#113304, March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333620-00 The following person is doing business as **Manzanita Photography**, 3519 Lawton St San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/26/10. Signed Hugh J. Lawton. This statement was filed by Mariedyne L. Argente on February 22, 2011. **#113306, March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333659-00 The following person is doing business as **Lazarus House Healing by Faith Ministry**, 5 Cameron Way San Francisco, CA 94124. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 4/28/10. Signed Stephanie Hughes. This statement was filed by Magdalena Zevallos on February 23, 2011. **#113311, March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333752-00 The following person is doing business as **My News Peg**, 2743 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/11. Signed David Carini. This statement was filed by Alan Wong on February 25, 2011. **#113307, March 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333814-00 The following person is doing business as **Nicole Coccinelle**, 656 O'Farrell St #301 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicole Roberts. This statement was filed by Melissa Ortiz on March 1, 2011. **#113310, March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333902-00 The following person is doing business as **Diva Nail Lounge**, 2057 Market St San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 3/1/11. Signed Linda Hoang. This statement was filed by Magdalena Zevallos on March 3, 2011. **#113319, March 16, 23, 30 and April 6, 2011**

SUMMONS CASE NUMBER: CGC-10-501236. NOTICE TO DEFENDANT: **Ira Schanzer and DOES 1 TO 5** YOU ARE BEING SUED BY PLAINTIFF: **1635 Gough Street Associates, A California Limited Partnership** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco, 400 McAllister Street, San Francisco, CA 94102** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Francisco G. Torres (156169), Zanghi Torres Arshawsky LLP, 703 Market St, Suite 1600 San Francisco, CA 94103 (415) 977-0444** Date: July 2, 2010. Clerk of the Court, Clerk, by P Natt, Deputy. **Publishing dates: March 2, 9, 16 and 23, 2011. L#1133308**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333982-00 The following person is doing business as **One Will Productions**, 631 Naples St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/11. Signed Gloria E Perry. This statement was filed by Mariedyne L. Argente on March 8, 2011. **#113318, March 9, 16, 23 and 30, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333990-00 The following person is doing business as **The Viking Hairstyling**, 380 Sanchez St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/01. Signed Jane Lloyd. This statement was filed by Mariedyne L. Argente on March 8, 2011. **#113321, March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334059-00 The following person is doing business as **Legal Stream**, 3435 24th St #15 San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter Hibdon. This statement was filed by Maribel Jaldon on March 9, 2011. **#113320, March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334090-00 The following person is doing business as **Cafe Pescatore**, 2455 Mason St San Francisco, CA 94111. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Albert Hwang. This statement was filed by Susanna Chin on March 10, 2011. **#113326, March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334092-00 The following person is doing business as **Tuscan Inn**, 2455 Mason St San Francisco, CA 94111. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Albert Hwang. This statement was filed by Alan Wong on March 10, 2011. **#113327, March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334119-00 The following person is doing business as **Lina's Rest Home**, 84 Norton St San Francisco, CA 94112. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Flor Bautista. This statement was filed by Magdalena Zevallos on March 11, 2011. **#113322, March 16, 23, 30 and April 6, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334231-00 The following person is doing business as **Chow's Garden**, 305 22nd Ave San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/16/11. Signed Cheung Fuk Chow. This statement was filed by Alan Wong on March 16, 2011. **#113328, March 23, 30, April 6 and 13, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334310-00 The following person is doing business as **Balboa Construction**, 2230 Ocean Ave San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Omar Hijazi. This statement was filed by Maribel Jaldon on March 21, 2011. **#113330, March 23, 30, April 6 and 13, 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547585. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Jose Rafael Quevedo for change of name. TO ALL INTERESTED PERSONS: Petitioner **Jose Rafael Quevedo** filed a petition with this court for a decree changing names as follows: Present Name: Jose Rafael Quevedo Proposed Name: **Joseph Rafael Quevedo**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 17, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on March 14, 2011. Endorsed Filed San Francisco County Superior Court on March 14, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: March 16, 23, 30 and April 6, 2011. L#113323**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **March 14, 2011**. To Whom It May Concern: The name of the applicant is: **Touraj Bous-sina**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3231 Fillmore St San Francisco, CA 94123-3449. Type of License Applied for: **48 - ON-SALE GENERAL PUBLIC PREMISES. Publication dates: March 23, 2011 L#113334**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE Date of Filing Application: **January 10, 2011**. To Whom It May Concern: The name of the applicant is: **Gashead Productions Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1811 Haight St San Francisco, CA 94117-2711. Type of License Applied for: **21 - OFF-SALE GENERAL, 48 - ON-SALE GENERAL PUBLIC PREMISES. Publication dates: March 23, 2011 L#113335**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **March 10, 2011**. To Whom It May Concern: The name of the applicant is: **American Airlines Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: San Francisco International Airport Terminal 2 SP D2 205 San Francisco, CA 94128-3161. Type of License Applied for: **51 - CLUB. Publication dates: March 23, 30 and April 6, 2011 L#113333**

ORDER TO SHOW CAUSE FOR CHANGE OF GENDER CASE NUMBER: CPF-11-511136. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Paige V. Ramiro for change of name and gender. TO ALL INTERESTED PERSONS: Petitioner Paige V. Ramiro filed a petition with this court for a decree changing petitioner's name to: Petitioner has also filed a petition for a decree changing petitioner's gender from male to female. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name and gender should not be granted. NOTICE OF HEARING Date: May 17, 2011. Time: 9:00 AM room-514. Signed by Ellen Chaitin, Judge of the Superior Court on March 8, 2011. Endorsed Filed, San Francisco County Superior Court of California on March 8, 2011 by Param Natt, Deputy Clerk. **Publication dates: March 23, 30, April 6 and 13, 2011. L#113325**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0334199-00 The following person is doing business as **BIO. 75 O'Farrell St** San Francisco, CA 94108. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 3/15/11. Signed Sylvia Krawec. This statement was filed by Maribel Jaldon on March 15, 2011. **#113329, March 23, 30, April 6 and 13, 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-10-547369. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Gyung Suk Jung for change of name. TO ALL INTERESTED PERSONS: Petitioner **Gyung Suk Jung** filed a petition with this court for a decree changing names as follows: Present Name: Ye Yang Jung Proposed Name: **Holly Ye Yang Jung**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 26, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on March 7, 2011. Endorsed Filed San Francisco County Superior Court on March 7, 2011 by Carolyn Ballistreri, Deputy Clerk. **Publication dates: March 9, 16, 23 and 30, 2011. L#113312**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547530. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Khuong Q. Tran for change of name. TO ALL INTERESTED PERSONS: Petitioner **Khuong Q. Tran** filed a petition with this court for a decree changing names as follows: Present Name: Khuong Q. Tran Proposed Name: **Kenny Chen**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 10, 2011. Time: 9:00 AM room n 514. Signed by Ellen Chaitin, Presiding Judge on February 23, 2011. Endorsed Filed San Francisco County Superior Court on February 23, 2011 by Param Natt, Deputy Clerk. **Publication dates: March 2, 9, 16 and 23 2011. L#113309**

SUMMONS CASE NUMBER: DR100684. NOTICE TO DEFENDANT: **William Ives and Lois Ives** YOU ARE BEING SUED BY PLAINTIFF: **Robert Averill**. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Humboldt Superior Court 825 Fifth St Eureka, CA 95501** The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney, is: **Douglas D. Kaber, 730 7th St Ste E, Eureka, CA 95501**. Date: August 10, 2010. by, Joel B., Deputy. **Publishing dates: March 23, 30, April 6 and 13 2011. L#113332**

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I'M WAITING FOR YOU!
SWF, 59, 5'7", 125lbs, N/S, likes watching movies, dance, walks on the beach. Seeking SM, race open, 55-70, a good listener, financially solvent, good sense of humor, for friendship and possibly LTR. [✉329702](#)

SEEKS THE RIGHT ONE!
SWF, 50s, very caring, compassionate, classy, feminine, seeks nice gentleman, 49-59, to share dancing, traveling, long walks, the beach and more! possible LTR. [✉331622](#)

YOU WON'T BE SORRY!
SF, I'm in my 40s, I'm described as friendly, captivating, motivated, feminine, works hard, seeks like-minded, nice gentleman, 40s-50s for possible LTR. Interests include: dancing, traveling, exercise and more. [✉331628](#)

READY TO TAKE A CHANCE!
Ambitious woman, 50s, honest, goal-oriented, bright, hard-working, motivated, seeks similar gentleman, 50s, for dating leading to possible LTR. Please no games! [✉331630](#)

TENNIS ANYONE?
Feminine woman, 50s, very friendly, honest, caring seeks single male, 50s, who's interested in tennis, camping, dancing the night away, beautiful beaches, experiencing new adventures and more! I'm seeking a sincere long-term relationship. [✉331632](#)

ISO GENUINE PERSON
Fun-loving, smart, down-to-earth woman looking to meet a friend in Alameda and Contra Costa Counties. Let's get to know each other and enjoy life. Looking for someone in 45-60 age range, non-smoker; a genuine person, with good heart, who is honest. [✉331680](#)

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [✉809149](#)

SEEKS ONE SPECIAL GUY
Attractive female, 47, 5'6", N/S, dark skinned Puerto Rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. [✉336995](#)

EXOTIC, EROTIC LATINA
Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. [✉332832](#)

DOMINANT ATTITUDE
Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. [✉851838](#)

LET'S CELEBRATE LIFE!
SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. [✉298476](#)

SEEKING A FRIEND
Hispanic American lady, 64, attractive, educated and stable seeking Irish Catholic gentleman, 75+, with education, for friendship. [✉861416](#)

THE ONE FOR ME?
SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. [✉332975](#)

LET'S GET TOGETHER
Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. [✉332976](#)

CARING & COMPASSIONATE
SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. [✉332978](#)

SEEKING MY BASHERT
Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. [✉336110](#)

LOVE IN THE AFTERNOON
WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygiene, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. [✉336284](#)

NATIVE AMERICAN ISO SAME
Native American woman, 55+, with quirky sense of humor, seeks Native American man, 36+, honest, caring, devoted, willing to laugh sometimes, for long-term relationship. [✉331681](#)

GOOD TIMES TOGETHER
Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. [✉332829](#)

LET'S LAUGH TOGETHER!
Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. [✉332833](#)

YOU FOUND ME!
SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. [✉332834](#)

EUROPEAN WOMAN
SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. [✉332835](#)

LET'S MEET
SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. [✉332973](#)

> men seeking women

A GREAT GUY
Straightforward, intelligent, down-to-earth SBM, 46, medium build, very outgoing, hard-working, enjoys quiet times and free time. Seeking SF, 30-50, for possible relationship. [✉329843](#)

ISO GOOD WOMAN
SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. [✉336749](#)

CASUAL RELATIONSHIP
SBM, 34, N/S, looking for intimate encounters with a sexual, cool female, 21-44. Just looking for some fun? Look no further. [✉329799](#)

LET'S HAVE FUN TODAY!
Friendly SWM, honest, healthy, motivated, kind, seeks similar woman, 40-59, to share outdoor activities, hiking, biking, photography, friendship first, maybe LTR. [✉331623](#)

SEEKING POSSIBLE LTR
SWM, 20s, very hard-working, easygoing, clean-cut, good values, flexible, ISO easygoing female in her 20s, to go dating, long drives, having fun outdoors, camping and more. [✉331624](#)

SEARCH NO FURTHER!
Sincere SWM, 40s, seeks SF (Caucasian only), 22-39, to share traveling, long walks, biking, outdoor fun, togetherness, beaches, for friendship maybe more. [✉331627](#)

BOYISHLY CHARMING
Caring gentleman, in my 60s, seeks a nice, healthy woman, 50s-60s, to share outdoor activities, walks, dining out, skiing, traveling together, outdoor adventures, museums. Friendship first leading to possible LTR. [✉331629](#)

LET'S GO OUT AND HAVE FUN!
Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. [✉332828](#)

CIRCLE THIS AD
SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. [✉332831](#)

SANTA ROSA AREA
SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. [✉332974](#)

LET'S MEET SOON!
Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. [✉334348](#)

VERY CLASSY GUY
Well-educated, secure, stable PM, recently retired, down-to-earth, likes reading, flying, tennis, playing music, more. Would like to meet a very classy lady, 37-56, who has the same qualities, for lasting relationship. [✉331440](#)

YOU FOUND ME!
Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. [✉331626](#)

VINTAGE EYEGLASSES
Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. [✉333345](#)

TIRED OF SOAP OPERAS?
Want your own fantasy man? good-looking DWM, 46, seeks female, 55+, for fun and new adventures. [✉334056](#)

LIFE IS AN ADVENTURE
Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. [✉334401](#)

LET'S MEET AND TALK
SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! [✉334467](#)

SEEKS ONE SPECIAL LADY
WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. [✉334892](#)

SEEKING MISS RIGHT
Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has alot of energy to enjoy fun together, maybe possible LTR. [✉336939](#)

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LET'S ENJOY LIFE!
Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. [✉336765](#)

LET'S MEET SOON!
I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. [✉335231](#)

SEEKS A KIND WOMAN
DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. [✉336412](#)

> men seeking men

BI MALE SEEKS SAME
Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. [✉322889](#)

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LOAN ME YOUR WIFE
Handsome, easygoing, discreet, polite gentleman, 59, enjoys couples. I am a WM, 6', 190lbs, athletic build, well-hung and Bi. I also like dominant women. [✉332423](#)

SHARE HER I'M HUGE!
Mature white male , 5'11", 165lbs, discreet,very reliable, not pushy, well endowed swinger, seeks couples to fulfill fantasies, lareg BBW encouraged, host or travel, flexible schedule. Female leave message in my box, no single males please. [✉337120](#)

> tv/ts

LET'S HOOK UP!
Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. [✉335082](#)

> friends/activities

SCRABBLE PARTNER NEEDED
"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . [✉337056](#)

> kinksters

ISO ENDOWED BM, 18+
Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. [✉333986](#)

EROTIC COMPUTER
Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. [✉802472](#)

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